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MAY 1998

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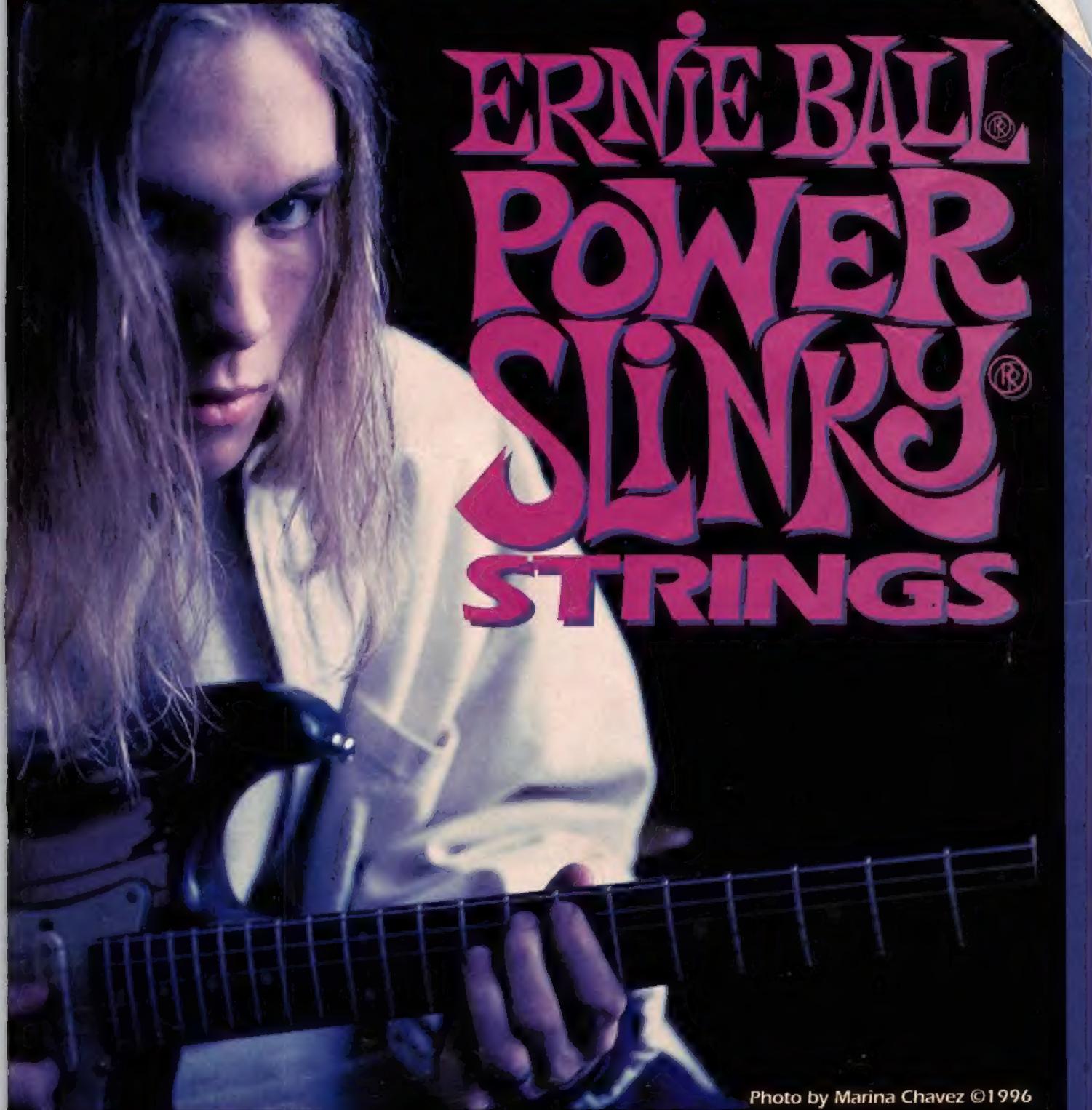
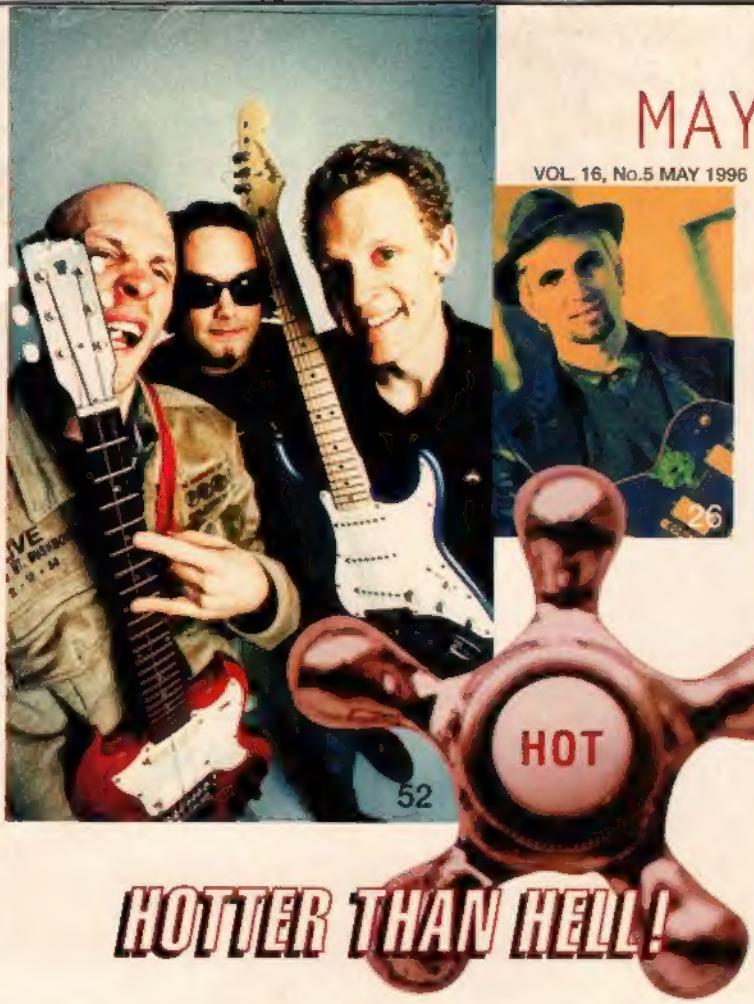


Photo by Marina Chavez ©1996

Kenny's CD "Ledbetter Heights" is available on Giant Records and Tapes

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The Allman Brothers Band

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This page: Lisa Johnson, Charles
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EXECUTIVE CHOICES: The gear of the PRESIDENTS OF THE UNITED STATES OF AMERICA

BY ALAN DI Perna

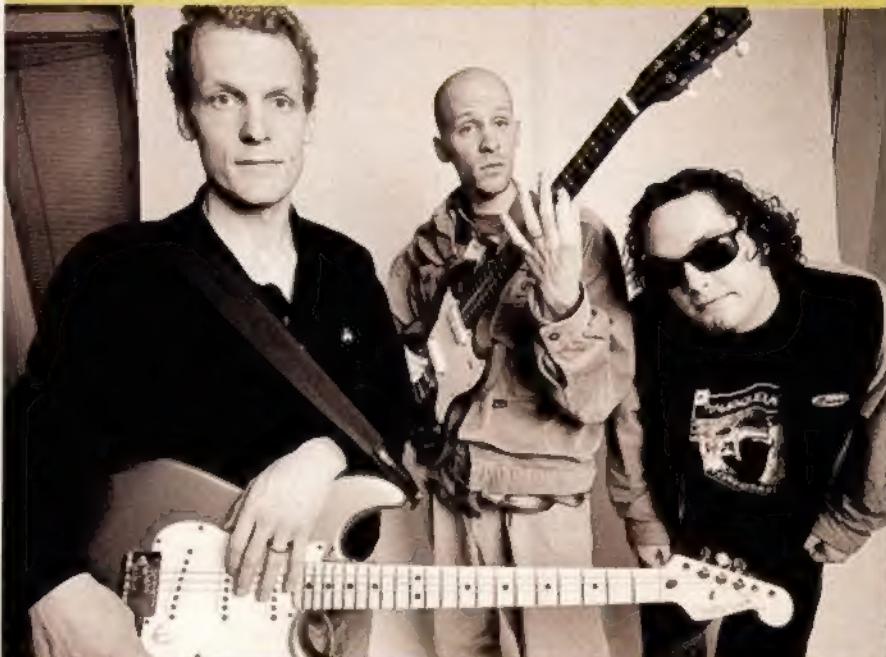
"SINGLE-COIL PICKUPS are the secret of our sound," states The Presidents of the United States Of America's "guitbassist," Dave Dederer.

"We started out with cheap guitars with single-coil pickups," adds Presidents "bassist" Chris Ballew, "and they helped us achieve our sound. So we stick with single-coils for that reason."

Dederer's current main guitar is a new,

single-coil are so much more articulate. Our sound is all about space. I really can't stand humbuckers at all anymore. The Les Paul and the Stratocaster are completely different instruments as far as I'm concerned. They have about as much in common as a viola and an oboe."

There are no notches in the nut between Chris's two strings, which fosters his idiosyncratic technique. "It gives more space for string bends and things like



sparkle-blue, Mexican-made Fender Standard Strat. Ballew plays a 1967 Gibson Melody Maker.

"It's one of those weird Melody Makers with an SG body. I love this guitar because it looks like it comes from hell. Guitars should look like they come from hell. I also have a sunburst Melody Maker, but it doesn't look as cool."

The other key to the Presidents' sound is that Chris's guitar has but two strings, a .060 and a .036, tuned down to C sharp and G sharp, respectively. Dave has three strings on his Strat: .065, .045 and .035, tuned to C sharp, G sharp and C sharp. With just five strings between them, these boys produce a remarkably beefy sound.

"We're not out for a wide range of tones," says Chris. "We're after the middle. That's why our band sounds great on TV."

"And that's why the single-coil pickups are so important," adds Dave. "When you're tuned a step-and-a-half down from E, as we are, it sounds like mush if you have humbuckers."

that," he explains.

Dave has experimented with custom nut spacings in the past, but now goes with standard spacing and no "skipped" notches between his strings. "Chris's guitar and mine are really different instruments," he notes, "mostly because of the string spacing. The way you play it is different."

"You have to be way more careful on Dave's guitars sometimes," Chris chimes in. "Or tune the strings tighter. Mine are kind of floppy 'cause I like that rubbery quality. I had a Mosrite bass for a while, and it had the coolest rubbery feel to it."

In Denver, a thief recently walked off with two of the Presidents' most treasured guitars, including the 30-dollar Harmony that Dave originally played in the band.

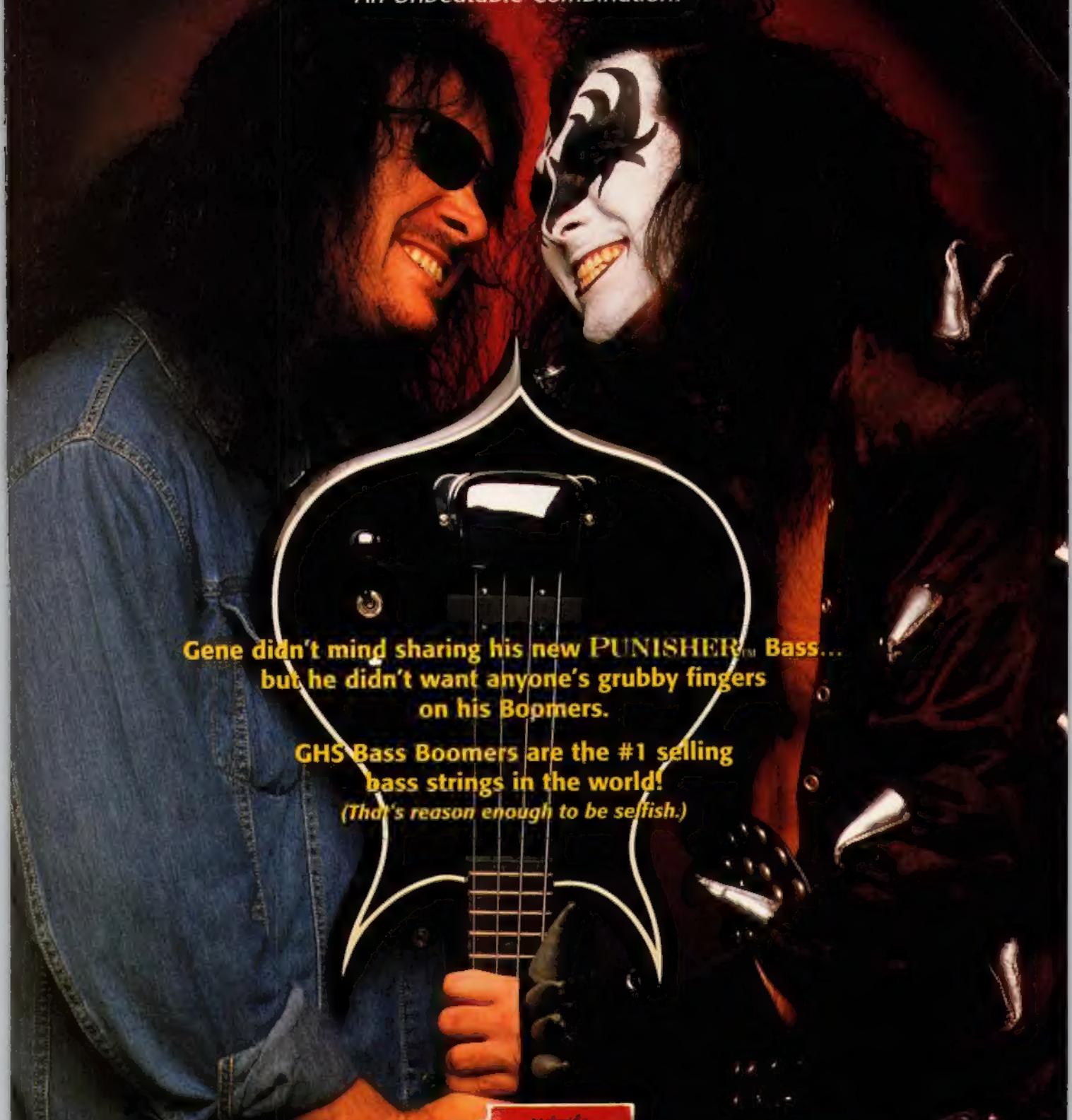
"If anybody finds a Harmony guitar with a picture of Jimi Hendrix taped below the first fret and three strings on it, that's mine."

Chris adds: "And if they find a Beatle bass that's green and answers to the name of

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PRESIDENTS OF THE UNITED STATES

DEDERER: I met Jason about 12 years ago at a rock concert at a urinal. We didn't shake hands.

BALLEW: They didn't have a sword fight. **GW:** So, Jason, did you leave Love Battery to join this band?

FINN: Yes, which was a difficult thing to do. I played in both bands for a while. I could have gone on doing that even longer, but I wanted to get out and give Love Battery time before their record came out to find another drummer. We're all still friends. In fact, we brought Love Battery on the road with us for some shows.

GW: How did you get Kim Thayil [of Soundgarden] to play on the song "Naked and Famous" on your album?

BALLEW: We've known him for a long time. I don't remember how I was introduced to him.

FINN: At a show.

DEDERER: He started coming to see us a year and a half ago—a lot.

BALLEW: We were going to put guitar like he played on that song anyway. We thought it would be fun to have Kim Thayil on our little, dinky record. And he was totally willing to do it. He had the little cassette tape we'd made to sell at our shows and he really liked it. So he was willing and able, and we plied him with alcohol. We recorded in this studio where you can't record after 10 o'clock, 'cause it was in somebody's basement. And he was completely incredulous that he had to do it before 10 o'clock, which is his lunchtime. He's a night owl...

GW: But that song definitely called for that kind of "riff guitar."

FINN: Music store guitar.

BALLEW: Like "No Stairway To Heaven"!

DEDERER: We wanted it to sound like Saturday afternoon in a music store.

BALLEW: Kim was happy to oblige.

GW: Is that your "hate L.A." song?

BALLEW: Yeah, actually it's about L.A. But not hate, just amazement. It's not vindictive at all—just jaw-dropping astonishment at the scene here. I came to L.A. in 1987, after driving across the country with a drummer, living in a hatchback Toyota and playing on the street in all these different cities. And then I came to L.A., which I'd never been to before. The billboards were just insane, you know—naked people reaching out of the billboards to grab at you.

"Naked and famous" was the term we came up with to describe L.A. Everybody there wants to be naked and famous. Then we got to New York and wrote the song.

DEDERER: In New York, everybody wants to be well-clothed, rich and famous. How much style can you have when you're

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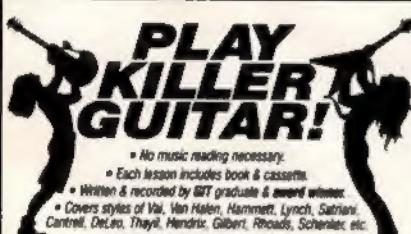
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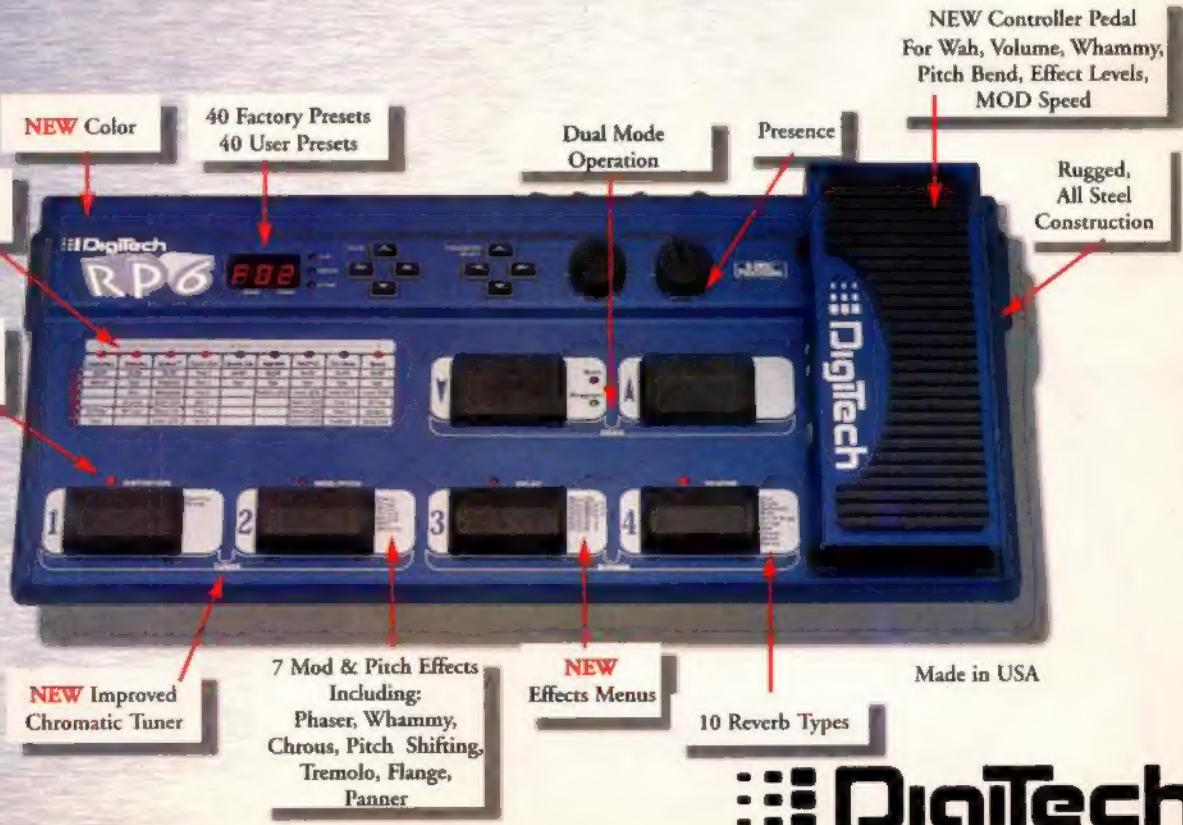
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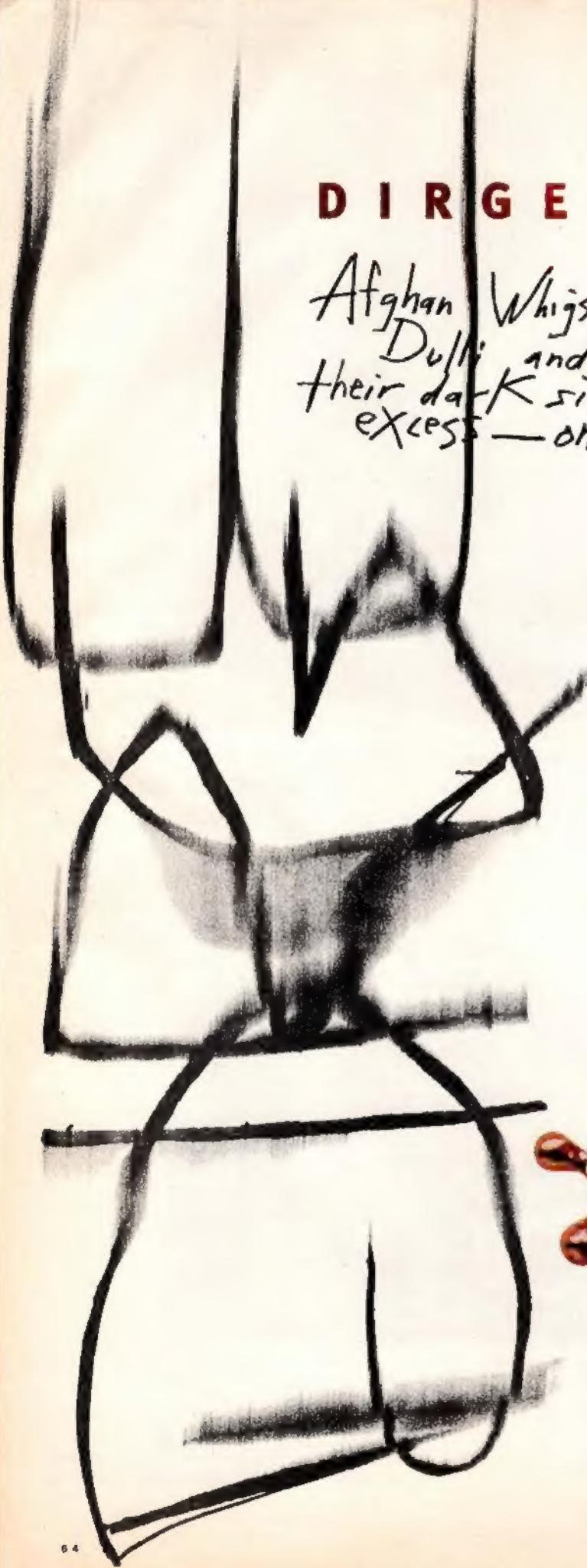


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DIRGE OVERKILL

Afghan Whigs Guitarists Gregg Dulli and Rick McCollum explore their dark sides—to magnificent excess—on *Black Love...*



BY CHARLES M. YOUNG

PHOTO BY KEVIN KNIGHT



O THAT'S GREG DULLI's head you can see for about 15 seconds in the movie *Beautiful Girls*. It's a good head, and a large one; not the usual rock and roll head. What makes rock and roll heads interesting most of the time is their ongoing transmogrification from Faces of Innocence to Faces of Experience—the beauty of childhood etched with the ravages of art and addiction. Dulli, despite an extended run at the rock and roll lifestyle, still has a Face of Innocence. Must be good chromosomes. But that FOI is topped off with a Nose of Experience, broken four times in sledding accidents and fights. You could liken Greg Dulli's face to a photo of the early Keith Richards morphed with the mature Keith



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AFGHAN WHIGS

Richard's nose.

Elektra records, the Afghan Whigs' label, would like *Beautiful Girls* to do for Greg Dulli and his band what *Pulp Fiction* did for Urge Overkill: vastly widen its audience. That would be just and fitting, both bands being hard-working stalwarts of the Midwestern alternative to the Seattle alternative. Originally from Cincinnati, now from all over the place, the Whigs inspire reviewers—favorable reviewers—to phrases such as: "cheerless subject matter," "self-loathing and recrimination," "dirges drained of hope," "overwrought misanthropic angst" and "wants to rip the cruelty from the weed-bed of romance and rub your faces in it." Greg Dulli is therefore, according to many such sources, an "alternative sex symbol." Which says a lot about sex in America today, or at least sex among rock critics.

Unfortunately, it doesn't say anything about sex in *Beautiful Girls*, an optimistic descendent of *The Big Chill*, in which nice people drink a lot of booze and then strangely arrive at mature and insightful decisions about their romantic problems while making witty remarks. It's one of the few movies you'll see this year with almost no Quentin Tarantino influence.

The Whigs play a bar band, in a bar, covering Barry White ("Can't Get Enough of Your Love Babe") and Frederick Knight ("Be For Real"), but, unlike Urge Overkill covering Neil Diamond, it's hard to tell what they're singing. Fans of *Beautiful Girls* just aren't going to be the same demographic for *Black Love*, the Whigs' second album for Elektra, after three albums and one E.P. for Sub Pop. It will sink or swim on its own angst.

Much of *Black Love* can be taken as slightly veiled, satiric commentary on the O.J. Simpson soap opera. Every song is in the first person, and fans of satire might take all the sado-masochistic ruminating to be Dulli adopting O.J.'s persona at various points in the crime. Greg Dulli fans will recognize a career-long theme of how lies get us into trouble and how hard it is to discern lies from the truth, even (especially) in one's own brain. But no one rends his mind with introspection like Dulli, so the album might be about him, too. Which is really odd, because he's an outgoing, friendly sort of fellow, whose ample charm offsets (and is inseparable from) his tendency to be flip about everything. He also likes to direct everything. If this guy was a walrus, he'd be the Alpha male, singing children with 147 females on a rocky beach, while the Beta males honk their complaints out in the ocean. I suggest you listen to the Whigs now, because Dulli is going to be directing movies soon, then running a studio, then appointing himself dictator of some banana republic where he will check every citizen

for bad haircuts and probably shut down the music stores (see below).

Like all the Whigs, Dulli grew up Catholic. He has fond memories of the grand ceremony and music of the Mass when he was little, and unfond memories of attending catechism class for six hours on Saturdays during adolescence. His father works for the Baltimore & Ohio railroad; his mom sells lingerie in a department store. The one subject he isn't flip about is *Fat Greg Dulli*, an anti-fanzine that attacks him for being, well, fat. He isn't. He's more the size of a small-college linebacker. Big bones with some heft, falling short of gargantuan corpulence. But the 'zine still

bothers him a little.

"I've never met the woman who puts it out, and she purports not to be give a shit about the band, but she's devoted a large portion of her life to ripping it apart," says Dulli with mournful wonder. "Her shtick is, 'This guy needs to be taken down a notch.'

"Taken down a notch? We didn't sell 200,000 records last time. Somebody asked me how I felt about being called Fat Greg Dulli. How do you think it made me feel? It made me feel fat. It's just being grade-school mean, calling someone fatty on the playground. But why me? You're automatically limiting the number of people you can sell to by making it about me. Fat Bon

surrender to the air

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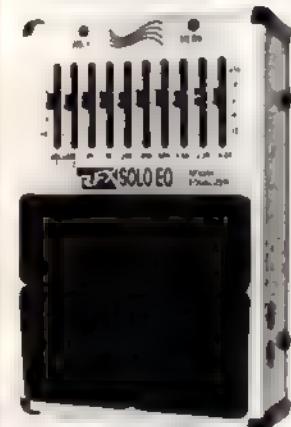
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AFGHAN WHOS

I didn't have a traditional upbringing. I just go with whatever connects to my own creative thread.

GW: So, neither of you spent years in cover bands, learning how to play like everyone else? You learned to play your own way and stayed with it?

DULLI: My whole style of playing comes from cheating, from not knowing what I'm doing but getting something that sounds kinda close.

MCCOLLUM: I don't want to toot your horn, but I think Greg has progressed further on guitar than anyone I've seen. When the band started, he was just barely playing. He just adapted his style to the band.

DULLI: When the band started, I could only play G, C and D chords. Then I learned E and A. A was totally exciting.

GW: Well, if you learn any I-IV-V chord progression . . .

MCCOLLUM: You can play any Neil Young song.

DULLI: And any Ramones song. Any Velvet Underground song. All of AC/DC. And a whole bunch of Rolling Stones songs. It was my discovery of C# minor that truly liberated me, though. I've run that one into the ground.

GW: Where do you play it?

DULLI: Where do I play it?

MCCOLLUM: I don't know.

DULLI: Be easier to show you than tell you. [Greg gets his rosewood Telecaster out of the case.]

MCCOLLUM: Maybe it's not even C# minor. You mean the "Purple Rain" chord?

DULLI: Yeah, that one. What if it isn't C# minor. I'm completely embarrassing myself in Guitar World. [Greg starts to play]

MCCOLLUM: Okay. At least that's a minor.

GW: Let it be noted for the record that the witness is barring at the fourth fret, root note on fifth string, and he's hammering the second string between the fourth and fifth fret for some C# minor weirdness.

DULLI: This second string is a big part of what I like to do.

MCCOLLUM: He could take one note and write a whole album around it.

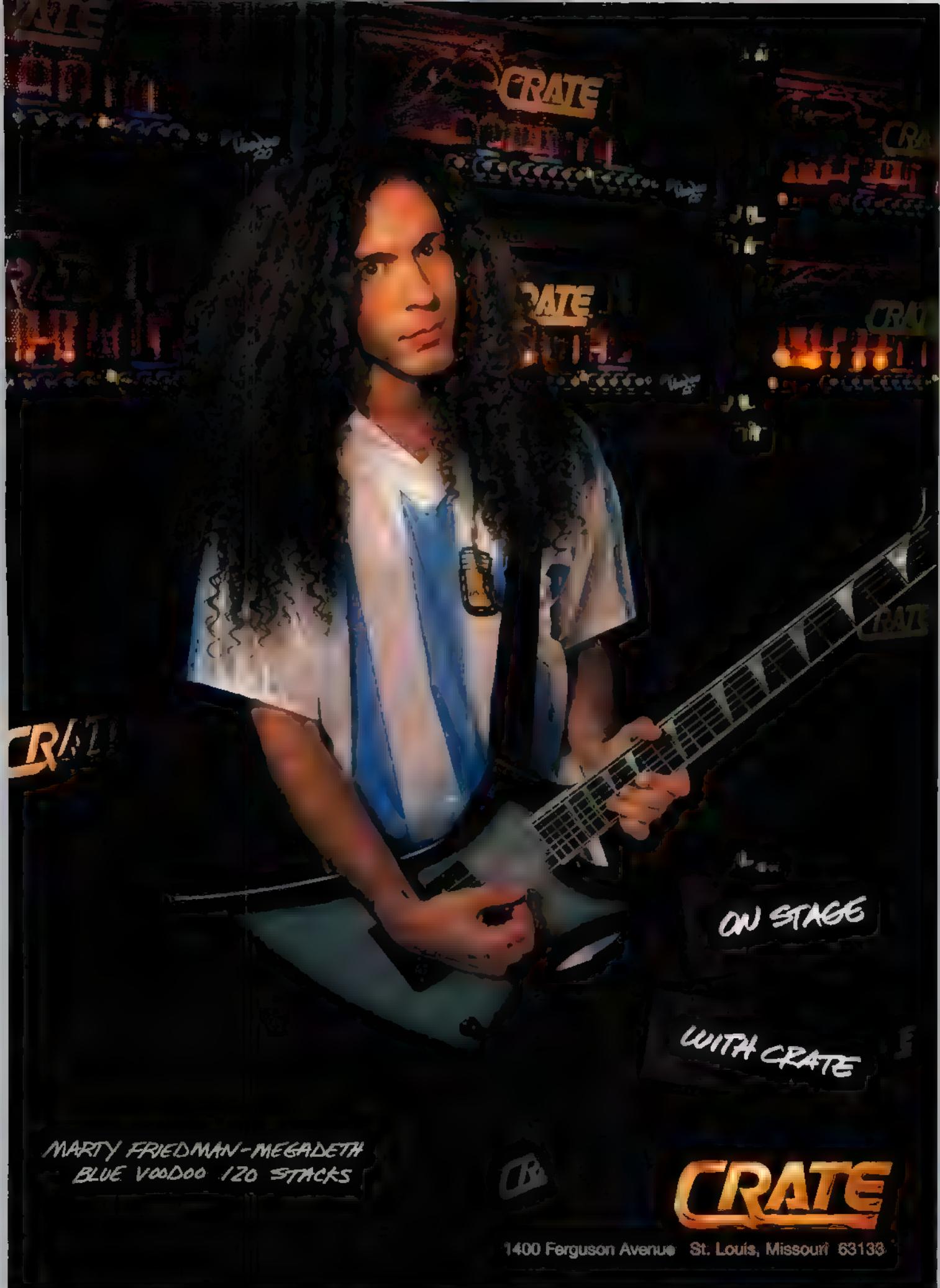
DULLI: I latch onto something I like, and then all the changes come from the other two guys. They do all the moving around for me. The bridge has to be something simple so I can get to it while I'm singing.

MCCOLLUM: But he can play "Hey Joe" behind his head while he's singing.

DULLI: Nah. I need to see the dots. I don't know anyone who can play without looking at the dots. I rarely play a solo, maybe one per album. I work it out, and then I forget how to play it. I have to draw diagrams on the neck, little cheat sheets written all over my guitar.

GW: Why did you bother to learn it in the first place?

DULLI: I had this friend in high school who was an excellent guitarist, but he was so



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CRATE

AFGHAN WHIGS

obsessed with being technically clean that he made it intimidating and not fun. His bookish approach made me shy away from it. Then I was singing with the Black Republicans, just singing, and I wasn't getting along with the bass player or the guitar player. I was trying to write songs with them, and it got impossible. I finally thought, "If these morons can play guitar, I can too." So I taught myself. Rick sat in for the last song at our last show, and that was the start of the Afghan Whigs.

EW: Rick, you met this guy who could play G, C and D and you wanted to be in a band with him? You must have sensed some greater potential there.

MCCOLLUM: I'd met our bass player [John Curley] a year before I met Greg. I was just looking to get my own thing going. John and I needed a singer.

DULLI: He is asking you to compliment me.

MCCOLLUM: Well, it was like, um . . .

EW: Were you thinking, "This guy can write songs," or what?

MCCOLLUM: I knew we all had something, but at first you don't know what it is.

DULLI: You're not going to give me any compliments in *Guitar World*? Thanks a lot.

You're the fourth best slide player I've heard.

MCCOLLUM: I gave you a compliment before. Remember? I interjected . . .

DULLI: Your interjections are too cryptic for my mortal mind. I want a full-on compli-

ment here.

MCCOLLUM: I said you'd progressed a lot over a period of time.

DULLI: That's boring! I called you the greatest slide player since Duane Allman, and all you can say about me is that I progressed!?! You make it sound like I'm cancer or something! Tumors progress! I'm your friend! Your singer! Your bandmate! Your co-guitar player! I want some damn respect!!!!

MCCOLLUM: I would say that Greg is the greatest rhythm guitarist that . . .

DULLI: That ever lived.

MCCOLLUM: That ever lived.

EW: Do you have "The Who" stenciled on your guitar case as a tribute to the other greatest rhythm guitarist that ever lived, Pete Townshend? Not to mention Keith Richards and Malcolm Young.

DULLI: I just wanted the extra respect factor. The baggage handler at the airport is going to know who The Who is, but probably not the Afghan Whigs. We're from Cincinnati, so some people think it's a reference to that show where those kids got trampled.

EW: Cincinnati's a weird place for an obstreperous rock and roll band to be from. It's dominated by Procter & Gamble, the most uptight corporation on the planet, and the city government is always trying to repeal the First Amendment. It's hard to

imagine a worse place for you to go to film school, Greg.

DULLI: The great thing about it was meeting my first roommate there. He was six years older than me and in grad school. It turned out that they had different film schools there, an artsy one and a more conventional one. I fortuitously moved in with this guy who was making the craziest, most violent and sexually deviant films I'd ever seen. He completely won over my 18-year-old brain, and pretty soon I was bringing my own sick films to class—people getting assassinated and stuff like that. The dean had a little talk with me, and we both decided that it would be better if I didn't come back the following year. I was grossing people out, and all I wanted to do was impress my roommate, who'd been booted out of film school for doing the same thing. Spike Lee also got booted from the NYU film school, and he's made some great movies. In my case, I moved to California. I decided that if I was going to be a great director I had to understand actors. And to understand actors, I'd have to become one. I spent a year there, during which I decided to play guitar and be in a band.

EW: Let's talk about the new album, *Black Love*. It seems like most of the songs are about lying versus telling the truth in

Continued on page 183

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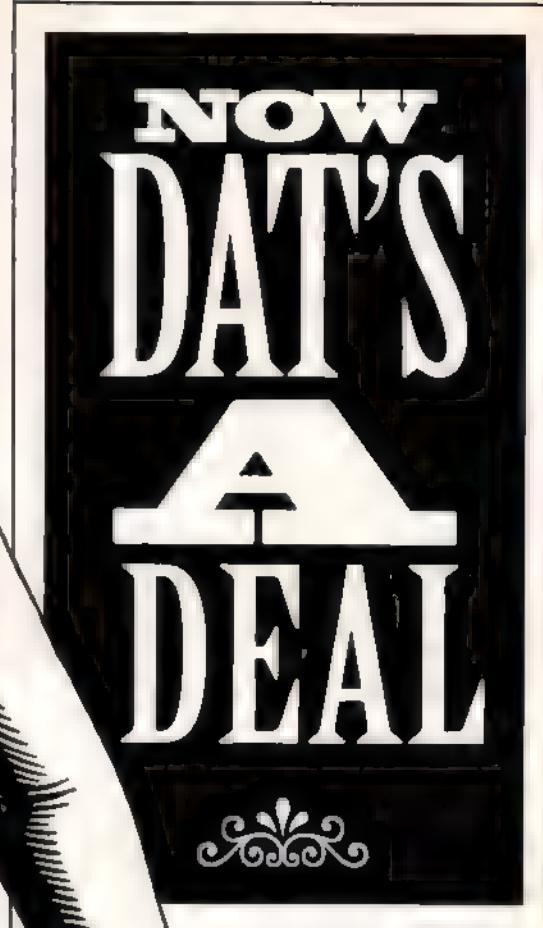
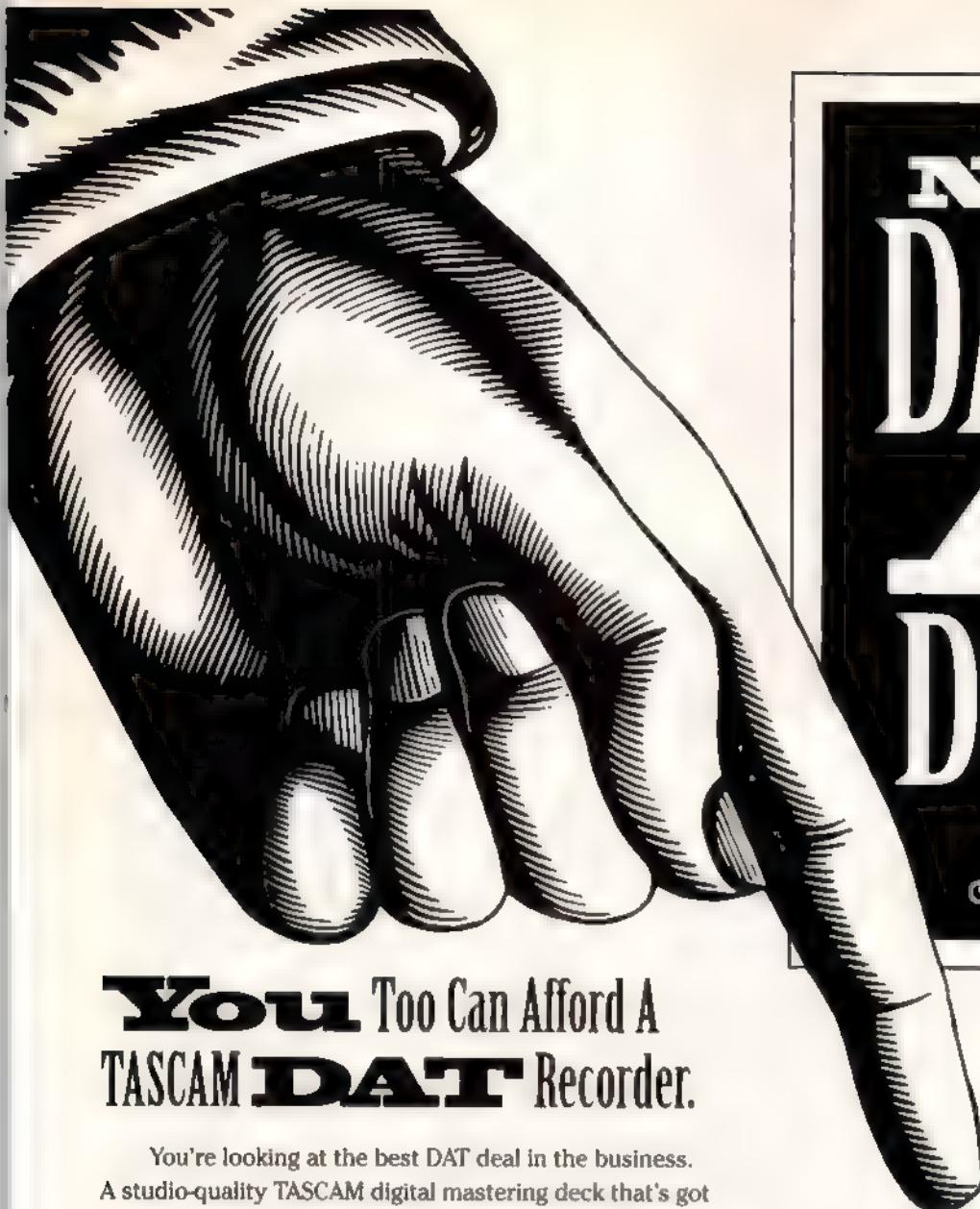
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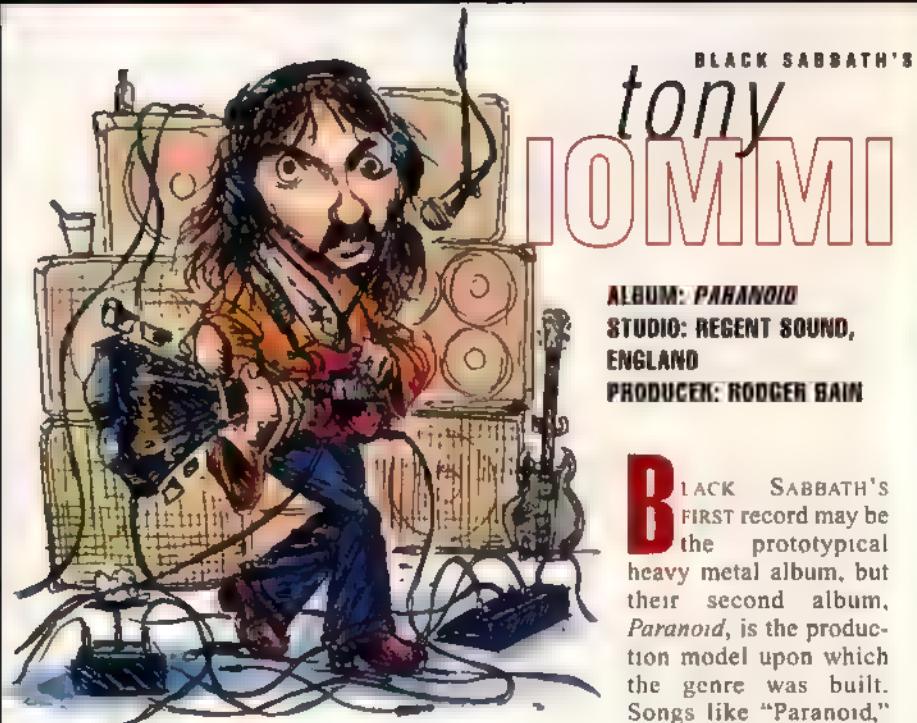
DIRTY DOZEN

THERE ARE ELECTRIC guitar sounds. Then there are *electrifying* guitar sounds—the dozen or so guitar tones that define our sense of what rock is and what it feels like. Such sounds are like the energy that crackles through a room when an incredibly attractive or charismatic person walks in the door, or the tension that grips our throats when we feel that some supernatural phenomenon is about to occur. We sense that we are in the presence of something far bigger than ourselves—the presence of greatness.

Truly grasping the tones of masters like Jimi Hendrix, Jeff Beck or Stevie Ray Vaughan in all their gnarly detail would take a lifetime of study. To help you along the way, *Guitar World* has painstakingly crafted technical road maps to 12 of the most earth-shaking guitar sounds of all time. We hope that these sonic secrets will point you in the right direction in your own quest for finding the ultimate tone.

Guitar World's Guide to the 12 Greatest Guitar Sounds of All Time

BY ALAN DI PERNA, CHRIS GILL,
JEFF GILBERT AND NICK BOWCOTT



Pigs" made other hard rock bands sound downright quaint by comparison. The heart of Black Sabbath's sound was Tony Iommi's crunchy, distorted power chords and fat, nimble leads, which made Ozzy Osbourne's nasal, monotone vocals sound nasty and menacing.

Paranoid was recorded over the course of a few days in a tiny eight-track studio at Regent Sound. Iommi explains that most of the finished recordings are first takes that were played live in the studio. "It was like recording in a garage," he notes. "We stuck a mike in front of my cabinet, and I played the original track with the band, did an overdub and that was it. To us it was like going to a gig. We thought that a couple of days was plenty of time to record and mix an album."

In the late Sixties, as now, Marshall amplifiers ruled the rock world, but Iommi broke from convention by using Laney amps. "The reason's quite simple," explains Iommi. "Laney was from Birmingham, and so were we. They were a new company that started out at about the same time that we did, in 1968. They were very helpful to us, and we worked together. They gave us all the amplification we needed.

edward VAN HALEN

ALBUM: VAN HALEN / STUDIO: SUNSET SOUND, HOLLYWOOD
PRODUCER: TED TEMPLEMAN

FOR MOST OF the Seventies, Southern California's musical climate was characterized by sunny, laid-back music such as Linda Ronstadt and Fleetwood Mac's folk-pop and the Eagles' cocaine-cowboy rock. But when Van Halen unchained its debut album in 1978, those sunny skies became obscured by clouds of big hair as a torrent of metal bands flooded Sunset Strip nightclubs, all trying to ride the wave of Van Halen's success.

The ominous sound of Edward Van Halen's guitar on those ten timeless tracks hit guitarists the same way Hendrix's "Purple Haze" affected players a decade earlier. "Eruption," featuring Eddie's revolutionary fretboard fireworks, confounded many critics who thought it was some kind of synthesizer solo or studio trickery.

But despite all the mythology and mystery that's been perpetuated about it throughout the years, Van Halen's equipment wasn't much different from rigs used by other guitarists at the time.

"I plugged into an old 100-watt Marshall Super Lead through a 4x12 cabinet for that album," says Eddie. "It's a '66 or '67—nothing special. I've done all the Van Halen records with that same amp. We mixed it with two Shure SM-57s—one directly in the middle of the cone and one angled to the side to get a little more meat out of it."

Eddie's main guitar was a homemade solidbody, which he constructed from a Boogie Bodies neck and body, Gibson frets, a Fender Strat tremolo and a Gibson PAF humbucker. "It was neat," he recalls. "I really felt I was on to something when I built that guitar, because you couldn't buy anything like it at the time." On the tracks that didn't require any tremolo acrobatics, he played an Ibanez Destroyer (a copy of a late-Fifties, Korina Gibson Explorer) that he retrofitted with PAF humbuckers. "You can hear that on 'Jamie's Cryin',' 'On Fire' and 'You Really Got Me,'" says Eddie. "It was a great-sounding guitar, but I

I'm still using Laneys, though now I've got my own signature model."

For *Paranoid*, Iommi plugged his Gibson SG into a 100-watt Laney head and a single 4x12 Laney cabinet. The real secret to his tone, however, was a modified Rangemaster treble booster that he used to overdrive the amp's input. "The problem in those days was that you had to use your straight head and there was nothing to boost it," he recalls. "I spoke to this electronics guy, and he said, 'Oh, I could do something with that treble booster for you.' He modified it, and it worked out really well. It really did the job for me. I used that for 15 years before somebody lost it. I worked with companies for many years, trying to get them to build that kind of thing in their amplifiers, and they said, 'No, it will distort! You can't have that.' But that was the point! Of course, many years later they decided to do it."

The Gibson SG, which has long been associated with Iommi, became his instrument of choice by accident. "I was using a Fender Stratocaster when we were recording the first album," he notes. "I used it on 'Wicked World,' and then the pickup broke right after we finished recording it. In those days you couldn't get any replacement pickups. My SG was my second guitar. It was always sitting around, and I never really played it. All of a sudden I had to get used to it. I used it ever since and have never looked back."



fucked it up by cutting a big chunk out of it later. It never sounded the same again." Eddie doubled his "Ain't Talkin' 'Bout Love" solo with a Coral electric sitar.

One key element of Van Halen's early tone was an original, script-logo MXR Phase 90 that he often stomped on for his solos. The effect can be heard on "Eruption," "Ice Cream Man," "You Really Got Me" and the intro to "Atomic Punk." Other effects he employed included an MXR flanger, an Echoplex and a Univox EC-80 echo used exclusively to generate the octave divebomb at the end of "Eruption."

In early interviews, Eddie often remarked that his amps were heavily modified, but he recently debunked that myth by admitting that his amps are stock. However, he still maintains that he connected a Variac (a device that controls the amount of voltage coming from an AC outlet) to his amps. "The only way I can make my Marshall work is with everything turned all the way up," he explains. "When we played in clubs, it would be too loud and the amp would feed back. I tried using a light dimmer, but it fried a fuse when I hooked it up to the house. So I went down to Radio Shack and bought a Variac, which worked. I always used it for recording in the early days before I started sitting in the control room. Whenever the amp would feed back, I'd turn it down with the Variac."

Producer Ted Templeman panned Eddie's main guitar part to the left channel in the mix, allowing guitarists to glorify Eddie's performance in its full glory. "I hated that," Eddie squawks. "When the left back speaker in your car is blown, the guitar is gone!"

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stevie ray VAUGHAN

ALBUM: *IN STEP* STUDIO: KIVA, MEMPHIS

PRODUCER: JIM GAINES AND STEVIE RAY VAUGHAN

LIKE A TANGY Texas barbecue sauce, the tasty guitar tone served up by Stevie Ray Vaughan on his *In Step* album was comprised of many ingredients. Foremost was Vaughan himself. Then there was his beloved hybrid Number One guitar, comprised of a '63 Strat neck on a '59 Strat body—its sunburst finish all but completely worn away. The Strat was plugged into a stockpile of amps and pedals, based on the late guitarist's live rig. Luckily, producer Jim Gaines remembers the recipe: "Stevie Ray would use two Ibanez Tube Screamers together and two wah-wah pedals. Those were his only pedals."

The signal from Stevie's guitar was routed via a series of splitter boxes to eight different amps stacked in the main room at Kiva, a Memphis studio "We called it the Wall of Doom," Gaines laughs. "He had Dumbles, Marshalls and Fender Bassmans, Supers and Quad Reverbs [a relatively obscure Seventies Fender amp with four 12-inch speakers]. He used different combinations of them, depending on the kind of sound he wanted."

Gaines got the sound on tape using a combination of close miking and stereo distant miking, using a mixture of Shure SM57's, Sennheiser 421's and the occasional AKG 414 for extra brightness on a particular amp. "When Stevie cut a live guitar part, it would go down to anywhere from eight to 10 different tracks. Sometimes I'd have to rely on the room mikes because of weird phasing problems with the individual amp mikes. Depending on what kind of sound we wanted, I'd position the stereo mikes anywhere from six to 10 feet in front of the amps, trying to capture where the convergence points were coming off this big wall of speakers."

Two additional amps were placed in an isolation booth: a vintage, trapezoidal-shaped Gibson stereo amp with an angled speaker



arrangement, and a Vibratone—a small Leslie-style amp. "Those amps would have been blown out of the room if we'd put them in with the others," Gaines explains, "so we had to isolate them. Stevie didn't want to use many effects in the mixing. For chorusing effects, we'd use the Vibratone. We put a Variac on it to vary the speed, so the chorusing would be in time with the song. That amp went on a separate track. I miked it in stereo, using two 57's, to further enhance the chorus sound. Then if we wanted any additional chorusing, Stevie would use an old Roland Dimension D. That was basically the sound of the album."

SOUNDGARDEN'S kim THAYIL

ALBUM: *BADMOTORFINGER*, STUDIO: BAD ANIMALS,
SEATTLE PRODUCER: TERRY DATE

WHEN SOUNDGARDEN SET OUT in 1991 to record the pivotal *Badmotorfinger*, the last thing on Kim Thayil's mind was creating a stylized tone that would become one of the most imitated guitar sounds of the Nineties. "I was trying to get a low, heavy sound while at the same time getting it to cut through," Thayil shrugs. "I was into Metallica's sound back then, the Melvins, too, and wanted to achieve that same overwhelming heaviness."

He succeeded. With his beloved "Spiderman" Guild S-1 (customized with a sticker Kim found in a cereal box) pumped through his mainstay Peavey VTM setup, Thayil

instinctively zeroed in on the earth-plowing sound by employing the now-famous dropped-D tuning and adjusting the amplifier's bottom end. "The VTMs have this circuitry where you can boost the lows," says Thayil. "I had it cranked. That sound has a good feel to it and good boom, which is great for muting. It also has a nice, full lead tone and a warm low end that is good for vibrato."

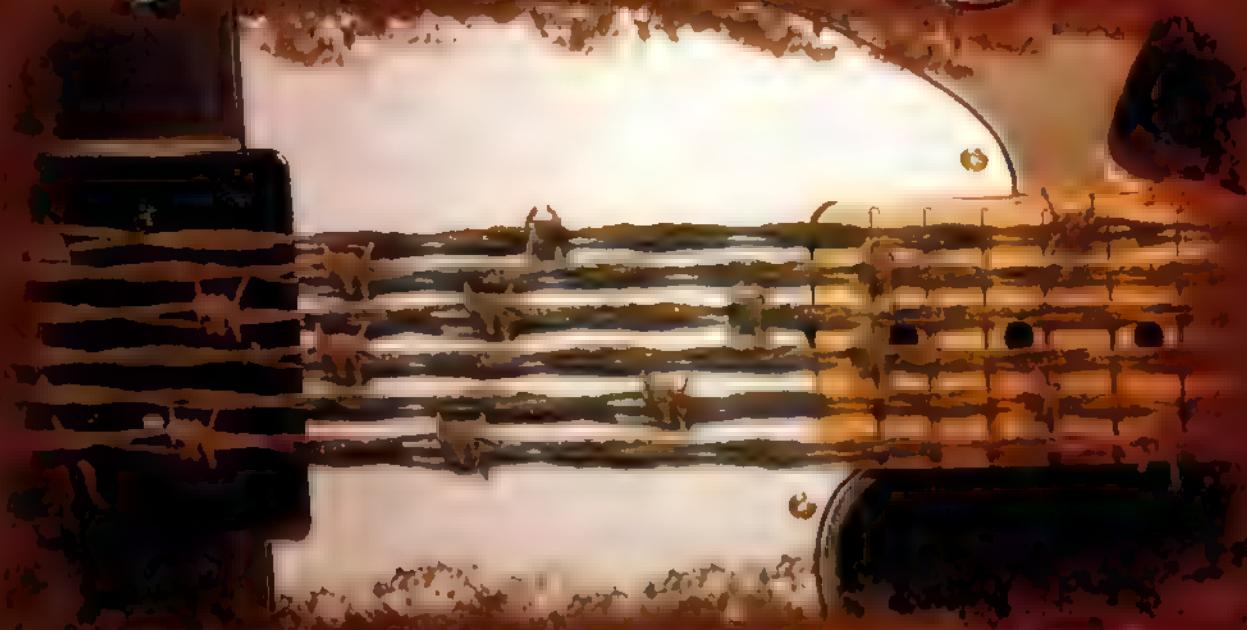
Unaware he was spearheading a tonal renaissance, Thayil attained a finished guitar sound that relied less on studio magic and more on a necessity to accom-



modate his love for feedback and sustain. "I like to get a big guitar sound for melodies and vibratos and to get a lead sound that's fat and has sustain."

Imitated to the point of cookie-cutter absurdity, Thayil weighs the pros and cons of Soundgarden's guitar influence: "It's a bit flattering," he says. "But it takes away from the uniqueness when you no longer feel like you're doing something that's different from what everybody else is doing. Now it feels like I'm lost in a pile. That style is saturated. I'm very flattered by the imitation, but it feels like someone has stolen my toys. [laughs] 'Gimme my ball back, I'm going home.'"

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jeff BECK

ALBUM: *GUITAR SHOP*

STUDIO: SAE STUDIO, ENGLAND PRODUCER: JEFF BECK AND LEIF MASES

WHEN JEFF BECK released *Guitar Shop* back in 1989, guitar-dominated instrumental albums by the likes of Steve Vai and Joe Satriani dwelled at the top of the charts. But instead of shredding over mile-a-minute beats like his counterparts, Beck eased off the accelerator and shifted down into cruising grooves, opting to dazzle listeners with unusual tones, unconventional licks and unbelievable whammy bar bends. *Guitar Shop* may not have had the commercial appeal of Beck's previous instrumental efforts *Blow By Blow* and *Wired*, but it showed that he was still both an innovator and a consummate musician.

Beck chose not to go with his usual Marshalls when recording *Guitar Shop*, opting instead for a pair of Eighties Fender combos—a Princeton Reverb II and a The Twin. "The combination of both amps was killer," says Beck. "I don't know what it was. The Princeton took care of tonal qualities that the other amp didn't have. It has

an overload channel, so you can get midrange distortion. I tried recording using just the Twin, but without the Princeton the sound vanished. Leif [Mases, recording engineer] noticed it right away and said, 'The sound isn't as good. You've got to put the Princeton back on.'"

According to Mases, Beck used two pairs of Princeton and Twins. "We had one of each in the control room and one of each in the studio," he explains. "At times we would use the ones in the control room

as heads and the ones in the studio as speakers. Other times we split the signal and used the control room amps as monitors, especially if we wanted to generate feedback."

Beck plugged into his stage setup occasionally, which consisted of a late-Sixties Marshall 50-watt head, a Rat distortion pedal and a Boss DD-2 Digital Delay. He played several Strats and Teles, including prototypes for his Fender Strat signature model equipped with Lace Sensor pickups and a Wilkinson roller nut that helped him stay in tune while he executed the otherworldly whammy bar work on "Where Were You."

Even with such a small setup, Beck was able to create a vast array of sounds. The secret, says Mases, is Beck himself. "Jeff is an instrumentalist, but he isn't into equipment. His sound comes from his fingers more than anything. He gets a variety of sounds through his playing, and he can sound like himself no matter what equipment he's using. He's a true master of the instrument."



pete TOWNSHEND

ALBUM: *WHO'S NEXT*, STUDIO: OLYMPIC, LONDON

PRODUCER: THE WHO AND CLYN JONES

STANDING BEFORE a wall of Hiwatt amplifiers, bashing and eventually trashing his Gibson SGs and Les Pauls, Pete Townshend cast a lasting impression of rock and roll fury onstage with the Who in the Seventies. But when recording *Who's Next*, the landmark album that contains show-stopping classics such as "Won't Get Fooled Again" and "Baba O'Reilly," Townshend cast aside his stage setup and plugged into an unlikely Gretsch guitar/Fender amp combination previously associated with hillbilly crooners and rockabilly artists like Eddie Cochran.

His main setup for the album—a 1957 Gretsch 6120 guitar, a late-Fifties tweed Fender Bandmaster amp and an Edwards volume pedal—was a gift from Joe Walsh. "I had given Joe

an ARP 2600 synthesizer," Townshend recalls. "A few months later he called me and said, 'Pete, I didn't know what to get you in return, but I bought you a Gretsch like Neil Young uses. I know you're not really into them, but you should try this. And I bought you a Fender Bandmaster amplifier with three 10-inch speakers and an Edwards pedal steel volume pedal.' I linked it all up, went 'Ya-a-a-a-a,' and it was magical. Whenever I get those three things out and hook them up together, it's a sound from paradise."

Townshend used this setup to record most of



Who's Next and the Who's subsequent album, *Quadrophenia*. Unlike Pete's stage equipment, which the guitarist often transformed into sawdust, toothpicks and confetti by the end of a performance, he's hung on to and treasured this combination, even if he hasn't exactly pampered it. "I've still got the Gretsch," says Townshend, "although it got broken by accident when I trod on it. I fixed it up and it still sounds wonderful. I often use the same chain, even the exact same guitar cable—an old Whirlwind—when

I'm recording. But if you try to fuck with the setup—for instance, play the Gretsch through a Zoom pedal—it doesn't work. It's got to be that exact combination of stuff. There are lots of setups that produce great sounds. This is ancient wisdom. Seek and ye shall find."

PANTERA'S dimebag DARRELL

ALBUM: *Far Beyond Driven*, STUDIO: PANTEGO STUDIOS, NASHVILLE
PRODUCERS: TERRY DATE AND VINNIE PAUL

PANTERA'S LAST ALBUM, *Far Beyond Driven*, is graced with the band's raunchiest riffs, rudest lyrics and rawest tones ever. According to guitarist Dimebag Darrell, the especially obnoxious performance had more to do with the band's attitude than any special studio techniques or secret processors.

"We're into doing new stuff," says Dime. "We got together, had a good time, drank some beer, smoked some weed and wrote some songs. We had a vision, and that's all it took."

Dimebag used the same rig that he uses live for recording. "I had three Randall half-stacks in the studio," he comments. "I love the sound of those solid-state Randalls. I don't want no warm sound. I ain't lookin' for a soft sound. Solid-state is more in your face than tubes. My Randall's got the warmth of the tubes, but it's got the chunk and the fuckin' grind right in-your-face."

Dime's main axe for most of *Far Beyond*



Driven was his favorite blue Dean ML, outfitted with Bill Lawrence 500XL pickups and a Floyd Rose tremolo. "It's on all the songs that are in regular standard tuning—except we drop down a couple cents from standard," he explains. "My tobacco-burst Dean is on the songs where the whole guitar is tuned down a whole step or more. I experimented with different string gauges for the album—went from .046's to .048's to .050's, checkin' out the chunk. My La Bella Hard Rockin' Steels have quite a bit to do with my tone. They're real brassy sounding."

Dimebag doubles most of his rhythm guitar tracks. During mixing, the parts are panned to the left and right channels to give the guitar sound more punch. "They're not panned hard left and right, but just a little off of that, about three o'clock and nine o'clock," says Dime. "I'd be done as soon as the drum track's done if I didn't prefer the thickness of a doubled guitar sound, but that's my

Jeff Wong

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tone." "Throes of Rejection" and "Hard Lines, Sunken Cheeks" feature three-part harmonies, and sometimes Dime added a third rhythm part which was panned to the center.

"That's as thick as it got," he says. "I didn't go overboard. Whenever I start to layer more than two or three guitars it gets cluttered up, and you can't hear the cut of the guitar as good because it's hard to make three or four guitars hit at exactly the same time. It clutters up the attack. I have to play within certain boundaries, but I don't want it too tight. Too tight is sterile. Too loose is too sloppy."

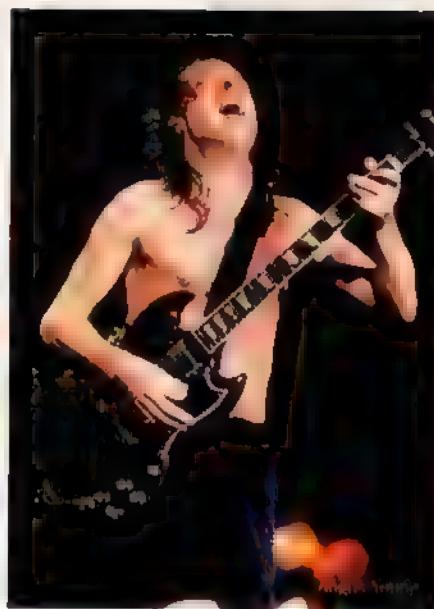
Dime added a few new tone toys to his audio arsenal prior to recording, most notably

a DigiTech Whammy pedal that can be heard on "Strength Beyond Strength" and "Becoming." "For 'Becoming' I had the Whammy

pedal set at two octaves," he notes. "I was playing octaves, and I fuckin' hopped on the pedal when I popped that note."

angus & malcolm YOUNG

ALBUM: *Ballbreaker* STUDIO: OCEAN WIRE, LOS ANGELES PRODUCERS: RICK RUBIN AND AC/DC



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"We went through all the old Marshalls in our warehouses in London and took our time picking out the best ones," says Angus.

Longtime AC/DC guitar technician Alan Rogan elaborates: "We had a pile of Marshall amps, but for Malcolm, it boiled down to a 100-watt plexi '66. In fact, it might even be a '65—it has a hand-bent aluminum chassis. He used this with a Marshall cab loaded with 25-watt Greenbacks. Besides his guitar, that was it—no effects. For Angus we narrowed it down to three JTM-45 plexi heads: one for the track, one for power chords [overdubbed embellishments] and one for solos. And there weren't many power chord tracks. For the rhythm tracks, the head went through a Marshall cabinet with Vintage 30 Celestions. But for solos, we bought an old Marshall basket-weave cabinet and put new Greenbacks in—same as Malcolm."

Guitarwise, Angus mainly played a '64 Gibson SG, although he occasionally used two '68 SG's. Both brothers use Fender extra-heavy picks. And for *Ballbreaker*, Rogan even tracked down some old sets of heavy Gibson Sonomatic strings (.012-.056) that Malcolm swore by in the early days. The rest was sheer testosterone.

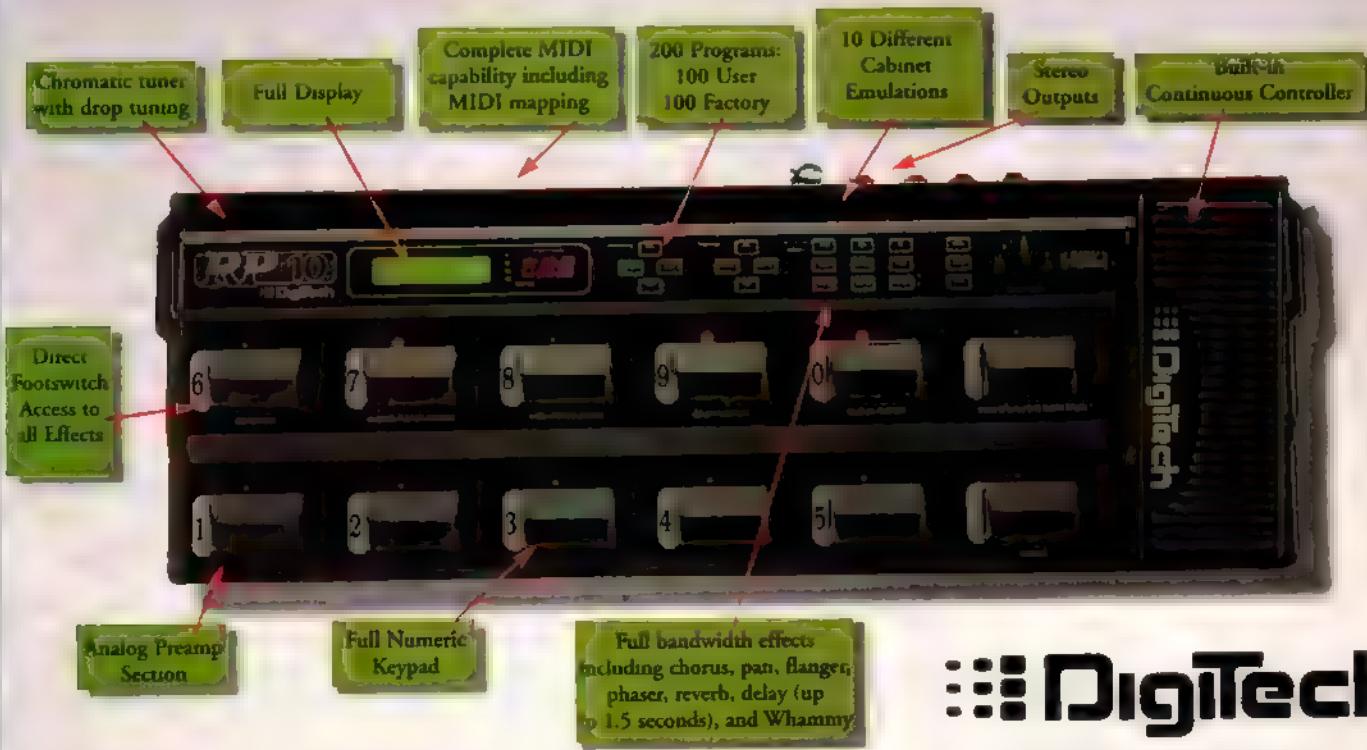
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kurt COBAIN

ALBUM: *NEVERMIND*

STUDIOS: SOUND CITY, VAN NUYS;

DEVONSHIRE, NORTH HOLLYWOOD

PRODUCERS: BUTCH VIG AND NIRVANA

THE WATERY DEPTHS of open-string anguish, the toxic mixture of wattage plus aggression. . . . Kurt Cobain's guitar sound on Nirvana's *Nevermind* set the tone for Nineties rock music. The basic elements of this potent formula were simple. Cobain's axes for the *Nevermind* session were a late-Sixties Mustang, a Jaguar with DiMarzio pickups and several new Stratocasters with humbuckers in the bridge positions. His principal effects were a Boss DS-1 distortion pedal and an Electro-Harmonix Small Clone Chorus, and his main amp was a Mesa/Boogie Studio .22. Producer Butch Vig recalls, "We also had a Fender Bassman that he used on about four songs and a Vox AC30 that we did some clean tracks with. I basically recorded the band live, and then we



went back and doubled some rhythm guitars and overdubbed some riffs and other things."

Vig used four mikes on Cobain's speaker cabinet: a Shure SM57, a Neumann U87, an AKG 414 and, occasionally, a Sennheiser 421. For any given song, he'd select the best-sounding mike of the four and send its signal through the Neve console at Sound

City. The aforementioned Small Clone, says Vig, was the key to "the watery guitar sound you hear on the pre-chorus build-up of 'Smells Like Teen Spirit' and also 'Come As You Are.' I believe we also used a ProCo Rat distortion pedal on some songs. We used an Electro Harmonix Big Muff fuzz box through a Fender Bassman amp on 'Lithium,' to get that thumpier, darker sound. As I recall, we used a U87 mike on that. We wanted something that was not so bright—a heavier sound."

Although it's not credited on the album, the hugely influential acoustic song, "Polly," was recorded at Vig's own Smart Studios in Madison, Wisconsin, during demo sessions for *Nevermind*. Cobain recorded "Polly" using a very cheap no-name acoustic that had just five strings. "He'd never changed the guitar's strings," Vig recalls. "It was tuned about a step and a half down from E. I recorded it with an AKG 414. The same guitar is on 'Something in the Way.'"

Jeff Wong

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One of rock's guitar icons, Steve Morse has displayed his trademark technique with the groundbreaking Dixie Dregs, Kansas, and the Steve Morse Band. He's been nominated for a Grammy five times and named "Best Overall Guitarist" in the *Guitar Player* readers' poll five times as well. Steve recently stepped into a pivotal role as guitarist with progressive rock band Deep Purple. Now his trio (featuring bassist Dave LaFlamme and drummer Vini Reilly) returns with *Stressfest*, a soaring stamp through fresh sonic territory—guaranteed to make your day.

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ONE TRADE-IN FOR A FREE



jimi HENDRIX

SONG: "ALL ALONG THE WATCHTOWER"

STUDIOS: OLYMPIC, LONDON; RECORD
PLANT, NEW YORK

PRODUCER: JIMI HENDRIX

JIMI HENDRIX'S RECORDING of Bob Dylan's apocalyptic masterpiece was one of many high points on the Experience's *Electric Ladyland* LP, not to mention the group's only Top 20 hit. The events of the historic tracking session in London's Olympic Studios, on January 21st, 1968, have been well documented. Hendrix's friend Dave Mason, of the group Traffic, had been drafted to play acoustic guitar, but kept stumbling over the chord progression, causing Experience bassist Noel Redding to lose patience and seek the solace of a nearby pub. The four-track rhythm bed was cut without any bass, with Mason on acoustic, Hendrix on electric and Mitch Mitchell on drums. The electric guitar sound was generated by Hendrix's classic Strat-into-Marshall rig.

"Hendrix's setup for that song was fairly straight-ahead," recalls session engineer Eddie Kramer. "He used few, if any, effects. The amp wasn't cranked very loudly. He was absolutely the master of getting a clean sound out of that Strat and Marshall."

Jim Cummings/Star File

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Kramer further recollects that "the room at Olympic was huge—about 70 feet by 45 feet by 45 feet high. Jimi's amps were set in the middle of the room." The engineer says he mixed only one of Hendrix's cabinets: a 4x12 Marshall slant cab powered by a 100-watt Marshall head. Kramer refuses to disclose the mike that he used to capture Jimi's immortal guitar sound on that track, saying that everyone will have to wait until the publication of his forthcoming book to find out. However, he reveals that "the reverb was the key to the whole thing. Olympic's EMT [reverb] plate had an absolutely gorgeous sound."

Some of the track's tenebrous tone is attributable to good-old analog tape generation loss from transferring the tracks to several machines. "After we cut the basic tracks—stereo drums, acoustic guitar and Jimi's electric—I mixed that down to two tracks on another four-track machine," Kramer recounts, "and we put on Jimi's bass and vocal. Then we mixed that down to another four-track, leaving room for the percussion. [Including the vibraphone that is one of the song's sonic signatures]. It had already gone two or three generations down by the time the tape was transferred to a Scully 12-track machine at the Record Plant in New York."

Hendrix overdubbed extensively on "All Along the Watchtower." No one is certain when the master axeman laid down each part of his memorable solo on the track, which includes some beautifully echoed and panned passages created with one of Hendrix's Roger Mayer-modified Cry Baby wah-wah pedals. Eddie Kramer believes that all the leads went down live at Olympic, but can't say for sure. Like the identity of Dylan's two approaching riders, some things will always remain a mystery.

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james
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ALBUM: *LIVE SHIT: BINGE AND PURGE*
PRODUCERS: JAMES HETFIELD AND LARS ULRICH

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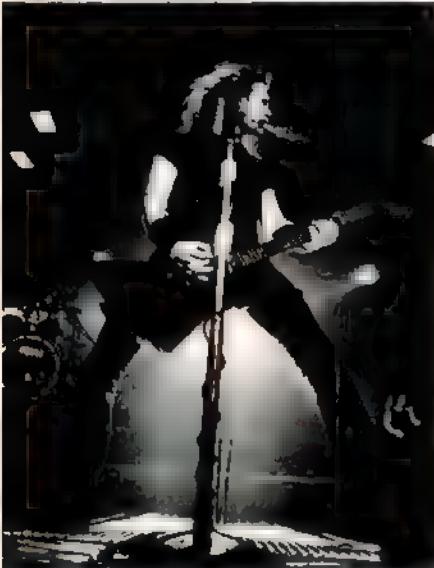
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Hetfield is thrash/speed metal's preeminent rhythm player. Even without the benefit of studio trickery such as multiple punch-its and multi-layered parts, Hetfield delivered 100% Satan-approved, ultra hi-gain, "scooped" (lots of lows and highs, no mids) rhythm tone. His sound is crunchy as hell, yet tight and well defined with a bottom so full and fat it completely cloaks the bass guitar. In fact, if it weren't for Jason Newsted's likeness appear-

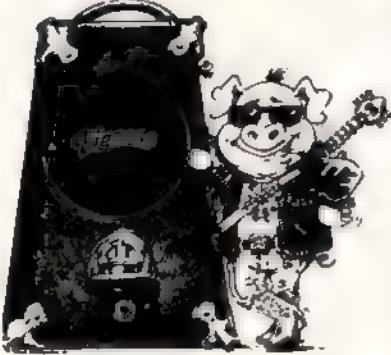


ing on the packaging, you'd swear the band didn't have a bassist!

Hetfield's guitars for the...*And Justice For All* tour were four ESP Explorers loaded with EMG pickups and strung with Ernie Ball RPS strings (.010, .013, .017, .026, .036, .046). He used a variety of amps and preamps for different tones, including a Mesa/Boogie Simul-Class II amp and ADA MP-1 preamp for his main rhythm tone and a Roland JC-120 combo and a Mesa/Boogie Studio preamp for clean sounds. The amps were connected to 280-watt Marshall 1960BV 4x12 cabinets. Several effects processors were integral to his sound as well, including a Boss SE-50, BBE Sonic Maximizer, Rocktron Juice Extractor, Aphex parametric EQ and Hush noise reduction. Hetfield controlled his rack with a Bradshaw switching system.

The most crucial aspect of Hetfield's rig—his tone settings—has remained a closely guarded secret to this day. However, it is widely known that he preferred a "scooped-mid" setting where essentially all of the midrange is cut and the high and low EQ is boosted. Since this groundbreaking era, James's dark 'n' evil tone hasn't lost any of its face-ripping edge, but it has changed somewhat in that all-important, mid-frequency area: "What happened was I discovered that midrange is, well, loud!" Hetfield revealed shortly after the release of the multi-platinum *Metallica* in 1991. "I used to turn my amp's mid-control all the way counterclockwise and then tape it there. Now I've gotten rid of the tape."

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THE SEX PISTOLS' steve JONES

SONG: "ANARCHY IN THE U.K."

STUDIO: WESSEX, LONDON

PRODUCER: CHRIS THOMAS

VICIOUS RUMORS AND strange legends surround Steve Jones's huge guitar sound on the Sex Pistols' first official single, which became a key track on the revolution-inciting *Never Mind the Bollocks (Here's the Sex Pistols)*. Did Jones really play on the record, or was it Chris Spedding? Are there really 21 tracks of guitar on there?

Steve Jones maintains that he played all the guitar parts on "Anarchy." Jones says he used one of two Gibson Les Pauls he owned at the time: a white one that once belonged to Syl Sylvain of the New York Dolls and a black one that the guitarist called his "Black Beauty," in homage to a particular type of amphetamine he favored back then. And while many people assume that the powerhouse guitar sound on "Anarchy" came from a Marshall amp, Jones says it was actually a Fender Twin Reverb that he "stole off Bob Marley at the



Hammersmith Odeon [a theater in London].

It was a real old one—a Silverface [which Fender started manufacturing in '68]. It didn't have the pull-out switch. I put Gauss speakers in it, which took away the real trebly sound and gave it a lot of midrange. It was fuckin' awesome—a nice warm sound, but it had a lot of distortion. You had to have it turned up to 10 the whole time. It just had this one sound, but it was a killer."

In Jon Savage's book, *England's Dreaming*, Johnny Rotten complains that there were 21 guitar overdubs on "Anarchy,"

which left only one track for the vocals. Jones dismisses this as, well, bollocks: "There's mainly two tracks of guitar doing the rhythm with some kind of flange or phase on it. Then there's a third track of guitar playing chords here and there, but not throughout the whole song. Like, after one chorus, another guitar will come in playing open chords. There's a track with guitar doing a feedback thing near the end, and there's one doing power chords at the end. I'd say there were about six tracks of guitar in all, which is a far cry from 21." ●

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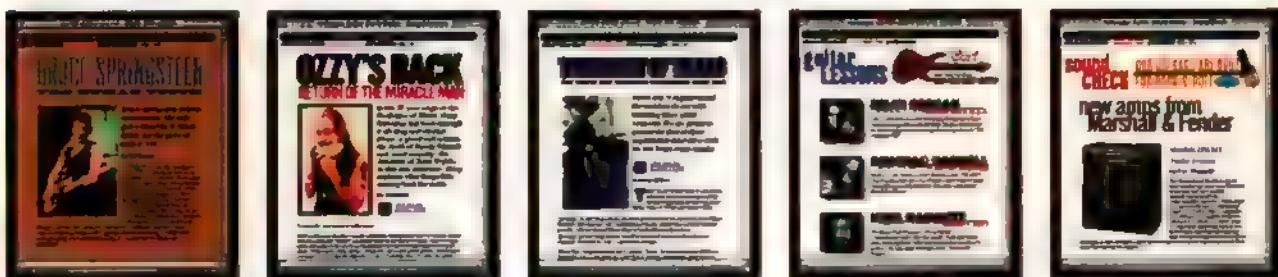
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IXING METAL WITH rap is nothing new, but forging an alloy from the two is fairly radical. That's why *Evil Empire* is more than another case of hip hop-meets-hard rock. Instead of the usual combination of hard beats and heavy guitar, what Rage Against the Machine delivers here is a sound that transforms the role of lead guitar as completely as sampling changed the course for keyboards.

It isn't just a matter of technique and technology, though. Tom Morello's mastery of both is impressive. In the four years since Rage unleashed its debut, his playing has progressed from a clever blend of crunch and scratch to something almost totally beyond the normal range of fretboard wizardry. Remember those ray-gun effects Billy Idol guitarist Steve Stevens would occasionally work into his solos? Imagine building whole parts out of that kind of sound, and you'll have a sense of just how far Morello has pushed the envelope of attainable sound.

Yet for all the how'd-he-do-dat? marvel of stunts like the wikki-wikki guitar in "Bulls on Parade" or the quicksilver feedback break in "Snakecharmer," the real measure of Morello's genius is that he keeps everything in context, so that even his flashiest effects seem of a piece with the rest of the arrangement. For instance, though his playing on "Without a Face" is full of theremin-like whooshes and clanking, percussive stutters, everything is grounded in the basic momentum of the central riff, so it all seems just a single, seamless fabric of sound.

Morello doesn't carry the band by himself, of course. Because bassist Timmy C. keeps his tone crisp enough 'round the edges to pass for overdriven rhythm guitar, he's able to cover both the bottom and the middle of the band's sound. That allows the band to convey the illusion of a third axeman, something that gets put to excellent effect in "Wind



Below," which finds T.C. anchoring the central riff while Morello adds synth-like atmospherics. Then there's drummer Brad Wilk, who not only manages to be funkier than any loop, but adds considerable weight to the band's sound. Listen to what he does on "Vietnow," and it's easy to imagine what might have happened had John Bonham joined James Brown's band.

But the music is only half the story; the vocals deliver the rest. Like Chuck D, Zack De La Rocha relies heavily on tone and inflection to give his words weight, and that lends an almost preacher-like tone to his exhortations as he rages over the roar of guitar, bass and drums.

Except, of course, that few churchmen use language the way De La Rocha does. Working a mix that's equal parts political rhetoric and poetry, he fills his odes against oppression with language that's both allusive and incendiary, delivering visceral images while leaving it

for the listener to find the moral in the story. Sometimes, it's simply a matter of rolling with the wordplay, as in the anti-talk radio rap "Vietnow," or the scarily suggestive domestic violence number "Revolver." At other times, it's simply a matter of knowing enough history to follow his references, as with his pride-in-la-rraza piece, "People of the Sun."

Of course, given the political winds currently blowing across our land, it's a sure bet that Rage's righteous left-wing politics will piss off as many listeners as they empower. How many Buchananites who happen to hear "Without a Face" will find much to empathize with in a song sympathetic to the plight of an illegal immigrant?

But that's what radical art is supposed to do—challenge and provoke its audience. That Rage Against the Machine can do so on a multitude of levels is the real reason *Evil Empire* rules.

—J.D. CONSIDINE

REVIEWS

★★★

PETER GREEN'S FLEETWOOD MAC

Live at the BBC

CASTLE/FLEETWOOD

LONG BEFORE THEY became the soft-rock sweethearts of classic-rock radio, Fleetwood Mac were, believe it or not, a raw, primal blues band. From 1967 to 1970, under the leadership of the great Peter Green—one of the most soulful and articulate blues guitarists ever to walk the earth—Mac laid down some of the greatest white-boy blues ever recorded. No less than B.B. King bestowed the ultimate compliment on the Fleetwood Mac frontman: "Peter Green is the only guitarist that ever made me sweat."

This double-CD set of rare tracks recorded for Britain's BBC radio between 1969 and 1970 is a treasure trove of early Mac oddities. The band often gleefully steps out of its purist-blues role and ventures into pop, country and Fifties-style rock and roll. There's a bouncy cover of the Everly Brothers' "When Will I Be Loved," a rollicking Elvis homage titled "You Never Know What You're Missing" and Green's balmy tip of the hat to Fats Domino on "Can't Believe You Wanna Leave."

While the album only hints at the intensity of the band's early live performances—longer, jam-oriented numbers

like "Oh Well" and "Rattlesnake Shake," which Fleetwood Mac often stretched up to a half an hour live, are cut short here—it's impossible to deny the passion in Green's understated-yet-screaming-with-emotion guitar playing on such weeping blues numbers as "Jumping at Shadows" and "A Fool No More." Peter Green's Fleetwood Mac were one of the special ones, and *Live at the BBC* is a worthy testament to a great band.

—MORDECHAI KLEIDERMACHER



★★★

SHIV

Flayed and Ashamed

THIRSTY EAR

IN PRISON PARLANCE, "shiv" denotes a sharp knife, usually a nasty little poker fashioned from a piece of scrap metal and secreted away in jail-cell crannies. Shiv, the band, does that definition ample justice; the Connecticut trio's first

full-length release, *Flayed and Ashamed*, is sharp, shiny, hard and menacing. The disc is replete with tight, brawling post-hardcore progressions that career from banging, rocking chords to piercing, dissonant single-string lines. Off-kilter solos jut jaggedly out of Shiv's feedback fury, tight chunka-chunka grooves and blissful trash-fuzz, while young and restless frontman/guitarist Keith Cotler sings and sneers his way from one Iggy-infused moment to the next.

Flayed and Ashamed was produced by former Halo of Flies bassist Tim Mac at Amphetamine Reptile Studios. Mac was an inspired choice, because Shiv is adept at the tight, greasy buzz of post-hardcore shreck that characterized the vaunted Halo sound. Like Halo, Shiv takes standard hardcore and thrashes it out to the sonic extreme, until the listener is left banging his head and yelping for more.

—TOM GOBOLA

★★★

THE GALES BROTHERS

Left Hand Brand

HOUSE OF BLUES

WHEN THE GALES Brothers kick off their album with a Stevie Ray meets the Meters version of the Isley Brothers' funk standard "Fight the Power," you know that this isn't going to be another blues-rock trip to Standardsville. Like some of the more enlightened recent efforts from blues-based artists (Lucky Peterson's *Beyond Cool*, with its Stevie Wonder and Les McCann covers, comes to mind), this disc—while covering the usual boogie bases—takes the blues to visit some of its close relatives, including rock, funk, R&B and gospel. But even with powerful metal inflections and some 12-bar blues excursions, at its root this album is chitlin-circuit soul blues complete with on-point rhythm section work and liltingly funky B-3 organ.

The prodigiously talented Gales brothers—Eric (of the Eric Gales Band) and Manuel (also known as Little Jimmy King)—flat-out smoke with solid support from brother Eugene on bass. Eric's mercurial tone and eye-popping riffage come to life when set against the syncopated rhythms of "Fight the Power," the Zep-meets-King's X "Something's Got a Hold on Me" and the curiously pleasant cover of the Romantics' "Talkin' In Your Sleep." Manuel's stinging, Albert King-influenced style is the highlight of straight-ahead material like the autobiographical "Hand Me Down," "Rocking Horse," "Guitar Man" and "Worryin' Man." If this is what Gales family reunions sound like, I'll buy the ribs and potato salad for the next one.

—TONY GREEN

METAL DETECTOR

by Jeff Gilbert

THE IMPOTENT SEA SNAKES *God Save the Queens* (Masquerade) The boys are back in gowns. Transvestite scum rock with all the, uh, trimmings. A sampling: "Gonna be a porn star, have my penis celebrated," "I've never seen a pretty face on one so well endowed." Only Dimebag Darrell is uglier. This album would make The Mentors blush. ★ ★ *

TEMPEST *Turn of the Wheel* (Magna Carta) Men At Work didn't die; they were reincarnated in this Irish jig fest, singing tales of laddies and lasses and a love for pungent soap. I thought that the use of flutes and/or woodwinds in a rock band was illegal in the Nineties. ★

CRISIS *Death's Head Extermination* (Metal Blade) The singer is having a fight with his vocal chords—and losing. Mistake #2: he shares the mic with a chick.

This metal mess is so painful to endure that you don't know who to blame. ★

SCHUBERT *Toilet Songs* (Mausoleum) At first I thought the title was a clever marketing ploy. Double surprise: this crap is solid! It's like they industrialized their bathroom and made a mechanical ode to the commode. *Toilet Songs* deserves a 21-flush salute. ★ ★ *

SIMPLE AGGRESSION *Gravity* (Leviathan) Even though there's obvious guitar talent behind this brawny riff flexing, it still sounds like Dio on steroids no matter how many cases of beer you drink. All they need is a sword, a purple tunic and an opening slot on the Quiet Riot comeback tour. ★ ★ 1/2

MONTANA *Home On Derange* (Plateau Butte Rock. ★ *

Jeff Gilbert parks his "car" in the fuzzy garage.



★★★

IDLE WILDSDumb, Gifted and Beautiful
ARDENT

IT'S FITTING THAT *Dumb, Gifted and Beautiful*, the debut album from Pennsylvania alterna-poppers Idle Wilds, is on Ardent Records, the Memphis indie that once was home to power pop icons Big Star. Like kindred spirits Velvet Crush, Idle Wilds extend the tuneful, hyper-romantic tradition of Big Star without coming off as a fourth-generation Xerox. Even if nothing here quite matches the incandescence of such Big Star classics as "September Gurls" or "You Get What You Deserve," songs like "Freakin'" and "Sustained Fabulousness" are laced with plenty of geeks-with-attitude *chutzpah*. David Gray and Adam McLaughlin's dueling guitars ring simultaneously tough and sweet, with every stray shard of feedback somehow falling into the right sonic niche. Even a fragmented parody called "Hardcore" reveals a trace of melodic grace. And if Gray's lovestruck college boy lyrics arouse your latent wimpophobia, just keep repeating the Idle Wilds' unofficial motto—"Sincerity Rocks"—while lashing yourself with a wet noodle.

—TOM SINCLAIR

★★

THE JESUS LIZARDShot
CAPITOL

NO ONE SHOULD be surprised that the Jesus Lizard are now on Capitol Records, because these days major labels are where the late, great bands of the indie revolution lumber off to die. From Sonic Youth to Urge Overkill, the lesson is clear—when the fire of inspiration begins to burn low, it's time to sign with the big boys and sock some of that advance money away for the inevitably wretched years that are yet to come.

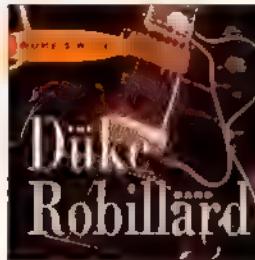
Over the course of four albums, the Jesus Lizard perfected their sweaty scree to become kings of Chicago's subterranean scene. Frontman David Yow wailed like a Tourette's victim while Duane Denison's razor-wire riffs and David Sims's fat, fetid bass pumped drug-ravaged tunes about fear and loathing in the trailer park of life into the very marrow of your bones. The past

two years, however, haven't been kind to the band, and one can only guess that they have been consumed by the wretched lifestyle they once so ably chronicled.

Yow attempts to sing throughout much of *Shot*, but his effort is neither pretty nor amusing. Denison no longer seems to derive any pleasure out of subduing an audience with an aggro mixture of Duane Eddy and Big Black, preferring instead to doodle tastefully around the margins of songs. Only the unhealthy subject matter remains the same, but now when the Jesus Lizard bursts the boil of their despair, they don't contaminate you with the virulence of their malady. They merely expose you to the slow ooze of their debilitating disease.

By naming their current release *Shot*, the Jesus Lizard have inadvertently summed up the current state of their creativity, if not their career.

—DAVID GRAD



★★★

DUKE ROBILLARDDuke's Blues
POINTBLANK/VIRGIN

A DISCIPLE OF the blues masters, including T-Bone Walker, Albert Collins, B.B. King and Guitar Slim, Duke Robillard has always been a stellar modern blues guitarist with a firm grounding in the past. *Duke's Blues* is Robillard's homage to those influences. With 11 covers and four originals, the album showcases Robillard not only as a mature, versatile guitarist but also as an adept bandleader and arranger. Big Joe Turner's "Midnight Cannonball," Walker's "Don't Leave Me Baby" and the Sun Records staple "Gee I Wish" are horn-drenched, big-band blues, but Robillard finds plenty of room to ply his licks amidst the honking saxophones and piercing muted trumpets. He plays with subtlety during Roy Milton's "Information Blues" and with roaring electric power on Jimmy Liggins's "Never Let You Go." Robillard's own "Red's Riff" blends R&B and jazz lines, while his aching, measured solos lend a stately beauty to an epic rendition of Collins's "Dyin' Flu." *Duke's Blues* is an honest, humble tribute that honors the music as much as it does the individual players.

—GARY GRAFF

★★★

ALI AKBAR KHAN/ASHA BHOSLE

Ali Akbar Khan Presents Legacy: 16th-18th Century
Music from India
AAMP/TRILOKA

INDIAN CULTURE IS thousands of years older than the West's. To be a musician in India is a spiritual calling, requiring far more rigorous demands than the roughest discipline dished out at G.I.T., Berklee or Juilliard. Whereas some successful rock guitarists think they're God, Indian musicians feel that sound is God, and they humbly accept their roles as messengers.

At age 73—two years younger than Ravi Shankar—Ali Akbar Khan is the world's reigning master of the sarod, a 25-string Indian instrument with a fretless steel fingerboard and a scale length more closely related to the guitar than India's most renowned string instrument, the sitar. The sarod's tone is uncannily similar to a dobro at times, and in Khan's hands the instrument reaches the same emotional depths and kiss-the-sky heights as the best Delta blues.

Khan is a true sarod virtuoso, and previous records have displayed his blinding technique—pure Hindustani shred. But on *Legacy*, a collection of vocal compositions dating back to 16th-century India, Khan emphasizes the sarod's role in an ensemble setting. The supple interplay between Khan and vocalist Asha Bhosle, an Indian film music superstar, is truly joyful. The compositions unfold slowly and delicately, building to levels of staggering intensity. The empathy in Khan's playing, such as the infinite yearning in his note bends, is enough to put tears in a sandstone statue's eyes.

—ALAN DI PERRA

★★★

CANNIBAL CORPSEVile
METAL BLADE

WITH NEW VOCALIST George "Corpsegrinder" Fisher replacing Chris Barnes, you'd think Cannibal Corpse would pursue a new direction—perhaps play a ballad or two, or maybe dish out a power-pop ditty. But, thankfully, C.C. refrains from such blasphemy. *Vile*, the band's fifth album, is entirely within the tradition of "classic" Cannibal Corpse. It's a fast, ugly death metal dirge, and the lyrics are deranged, dripping with gore and completely incomprehensible. On "Orgasm Through Torture," the "protagonist" is terrorized by a woman who gets off by strapping him to a table and, uh, biting his dick off. One delectable tidbit: "Locks my scrotum in a vice and tightens forcefully." Funny, that's exactly how I felt listening to *Vile*.

—TOM GOGOLA

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BLUE NOTES

The scale tones that
make Lucille sing.

Hi EVERYONE, AND welcome back to my column. This month, I'd like to talk about the favorite scale pattern that I most like to use when I'm improvising. A lot of blues guitarists favor the minor-pentatonic scale (the scale I showed you last month) when they solo. That's a fine-sounding scale—in fact, it's the cornerstone to blues soloing. But as my style developed, I was hearing notes that just weren't in the minor-pentatonic scale. I needed to play something extra.

That's when I came across the pattern found in **FIGURE 1**. Since it has elements of both the major and minor pentatonic scales, I don't quite know what to call it. But I do know one thing: I can get just about any idea I want out of it. As you can see, it's basically a minor pentatonic scale with an added second (ninth) and with the sixth replacing the lowered seventh.

In and of itself, this scale sounds real good. But you really start getting that sweet sound when you bend notes within this pattern. For example, I like to bend the second up to a third, as in **FIGURE 2**; the fourth to the fifth (which I do with my index finger), as in **FIGURE 3**; and the fifth to the sixth, as in **FIGURE 4**.

One of my favorite moves is bending the fifth to the lowered seventh. I call this my "wake-up call to the band." Whenever I feel that the beat is not totally settled in or that the band needs an extra "push," I'll play something like **FIGURE 5**. It certainly gets their attention and gets us all right back in the pocket. This is a pretty difficult bend to execute at first, so make sure that you bend with your ring finger, using your index and middle fingers for support. You also might want to check the note that you're bending up to by playing it on another string and then matching the pitch. **FIGURE 6**, another favorite idea of mine, uses the same bend.

One of the stylistic trademarks of the blues is the *ambiguous third*. That's where the lowered third (the "blue third") is played in conjunction with the natural third to create that characteristic soulful blues sound. It's very easy to mix and match both tones using this pattern. Compare **FIGURE 7**, an idea using a lowered third (similar to one I played with U2 on "When Love Comes to Town"), with **FIGURE 8**, the very same

FIGURE 1

B.B.'s favorite blues pattern

(G7)



FIGURE 2

(G7)



FIGURE 4

(G7)



FIGURE 5

Swing Feel

(G7)

hold bend



FIGURE 6

Swing Feel

(G7)



FIGURE 7

(G7)



FIGURE 8

(G7)



idea, only substituting the natural third for the lowered third. You can hear that while **FIGURE 7** says, "I'm here, listen to me," **FIGURE 8** simply says, "I'm here."

Guitarists tell me that when you add up all the available notes in this pattern, you

get the Mixolydian scale with an added lowered third (G,A,Bb,B,C,D,E,F). Now that may be so, but all I know is that it sounds right to these old ears. See you next month! ●

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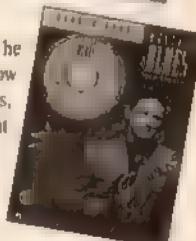


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OCCASIONALLY, IF I hit a snag while in the midst of writing a song, I'll sometimes resolve the problem by using a chord sequence "borrowed" from one of my other songs to work it into the new song. Even when I exactly replicate the old progression, the fact that the musical context—the key, tempo, feel and vocal melody—is different makes the part sound fresh. This is a very useful technique, and it proves that a lot of music can be mined from simple two- and three-chord progressions.

A good example of me using what is essentially the same chord progression in two different songs is the bridge of "Bottles and Flowers," from *Only Everything*, and the bridge of "Make It Home," which I wrote for the soundtrack to the television show *My So-Called Life* (this tune also appeared on an Atlantic Records Christmas compilation). For "Bottles and Flowers," I play this G5-Cadd9-Dsus4 chord progression (FIGURE 1A). For "Make It Home," I play the same chord progression with a slightly different rhythm (FIGURE 1B). Keeping with the Christmas theme, I wrote a vocal melody for this part inspired by the hymn "Come All Ye Faithful."

We used to play those two songs back-to-back live, and I was real self-conscious about it. I thought everyone would know that both songs had the same bridge, but no one ever seemed to notice! I think most people tune into a song's melody more than they do the chord progressions.

Another chord sequence I've used more than once is a little three-chord thing. The chords are weird; I don't even know what their correct chord names are! On the song "Nirvana" (Hey Babe), the bridge starts like this (FIGURE 2A). On the same album, I used this same chord change for part of the intro to the opening track, "Everybody Loves Me But You" (FIGURE 2B), a completely different context. Though the Am7-DF# chord change is the same in both songs, the first is played in a slow 6/8 feel, and the second is a medium-tempo rock tune. But, as you can see, the chord sequence works equally well in both situations.

You'll notice that the first two bars of FIGURE 2B incorporate octaves. I love using octaves, for the strong, easy sound they provide. Octaves are useful for so many different things—everything from basic rhythm parts to solos.

One of my favorite rhythm guitar techniques is using "droning" open strings. In the first two bars of FIGURE 2B, the octave figure is played over the droning open low E string. On the song "Supermodel," from *Become What You Are*, I use drones in a different way—by incorporating the open B and high E strings into a series of chords (played with a capo at the 2nd fret). These droning notes supply suspended tones, such as 9ths (or sus2's) and suspended 4ths, to some of the chords. This is a sound I really love, and use in many of my songs.

JULIANA HATFIELD

FIGURE 1 A) "Bottles and Flowers" Bridge $\text{J} = 60$

Chords: G5, Cadd9, Dsus4/F#
G5, Cadd9

Feel it like an end.

B) "Make It Home" Bridge $\text{J} = 63$

Chords: Dsus4/F#
G5, G5, Cadd9, Dsus4/F#
G5
Some one more to love you.

FIGURE 2 A) "Nirvana" Bridge $\text{J} = 40$

Chords: E, Am7, DF#, G#m7, Gmaj7, Asus2(maj7)
E, Am7, DF#, G#m7, Gmaj7, Asus2(maj7)

B) "Everybody Loves Me But You" Intro (and Outro) $\text{J} = 144$

Chords: N.C.(E) (B), Am7, DF#
E, Am7, DF#

FIGURE 3 played w/capo at 2nd fret

Chords: E, Esus4, N.C.(E7), E, Esus4, N.C.(E7), E
E, Esus4, N.C.(E7), E, Esus4, N.C.(E7), E

I use this same top-two-string drone technique for the song "Spin The Bottle" (*Become What You Are*), which I play without a capo.

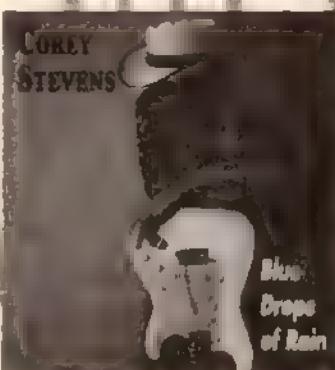
Another good example of drones is in the song "My Sister" (*Become What You Are*), which I play with a capo at the 2nd fret. This song is similar to "Supermodel" in that the open 1st and 2nd strings are included in most of the chords throughout the verse progression.

For the chorus figure to "My Sister" (FIGURE 3), I combine the open high-string drones with an

octave figure. In this repeated pattern, the chords shift from F# to F#sus4 to an E octave (played on the A and G strings) which sounds along with the open B and high E strings.

With a little bit of creativity, you can get a lot of mileage out of a few simple techniques like these. Try them out in your own compositions, and be sure to add some twists and turns of your own. It just takes a little dedicated experimentation to come up with catchy guitar parts that will make your songs come alive. ■

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ODD MAN OUT

Using different meters to accommodate your technique.

FOR OUR FINAL lesson on chromatics, I thought I'd throw you a little curve and give you a few odd-meter exercises in 5/8. Now you might ask, "Why play anything in 5/8?" Well, I came up with this sequence because it's easier for me to play across the strings.

As some of you know already, I use alternate (down-up-down-up) picking exclusively. This can present a bit of an efficiency problem when crossing strings to play a three note-per-string pattern, because the first note on every other string lands on an upstroke. To avoid this awkward movement and make my patterns flow a bit better, I try to craft them so that each time I cross strings, the first note falls on a downstroke.

Let's get the 5/8 feel under our fingers first. **FIGURE 1** is a good place to start. Practice it by playing it on each string up and down the neck chromatically to the 12th position and back. Don't be intimidated by the odd meter: the one important thing to remember is that even though the rhythm is syncopated, the picking remains steady and strictly alternate (down-up-down-up).

Once you feel a little bit more comfortable with 5/8 meter, play **FIGURE 2**, a great exercise to work on your string-crossing technique. Notice that I added accents to the pattern as if it were written in triplets. But if the pattern was simply three 16th-note triplets (or 9/16 meter), crossing strings would be awkward. To make it easier to pick, I added one note to that 9/16 pattern (making it a figure in 5/8 meter) while still accenting the notes to keep a bit of the triplet feel.

One way I make **FIGURE 2** more exciting is by playing it up the neck using a metronome with the guitar set to the bridge pickup. When I reach the 12th position, I'll raise the metronome setting a few clicks and change to the neck pickup, and work my way back down. I keep repeating this until I either reach my target metronome tempo, or until I feel sufficiently warmed up. I change pickups just because I like the way the neck pickup sounds in the upper register.

To make this exercise even more interesting, try applying the 5/8 sequence to a diagonal four-note-per-string chromatic scale. Though Chopin's Etude No. 2, Opus 10 (see Mar. '96 GW) doesn't have any measures in 5/8 time, it's full of "diagonal" chromatic moves such as those found in **FIGURE 3**. Make sure to practice these patterns with a metronome—this will certainly get you playing fast, clean and with a lot of authority.

Lest you think that 5/8 is too impractical a

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

time signature, play **FIGURE 4**, a riff that doesn't sound "odd-meterish" at all—in fact, it rocks pretty hard. If you've worked on the other chromatic exercises in this lesson, you should be able to feel the 5/8 pulse pretty easily by now,

so this one shouldn't be too difficult.

If you haven't been practicing your chromatic exercises, you better start cracking, 'cause you're sure gonna need to know 'em inside-out by next month, when we finally tackle Chopin!●



WHITE ZOMBIE'S J.

SO YOU WANT TO FORM A BAND?

The true purpose of a demo.

SINCE I'M IN a signed band people always ask me how a group gets a record deal. Here's the secret: there is no secret. There's only this: 1) form a band, 2) write some good songs, 3) rehearse 'em (a lot), 4) make a demo, 5) go on tour. From my experience, the only way a major label is going to notice your band is if people like to come and see you play. Let me give you another piece of advice, too—don't bother wasting time and money submitting your demo tapes to record labels.

A lot of songwriters just don't seem to understand that record company people hardly ever listen to tapes. They're usually very busy working with the acts they've already signed. The only folks who listen to tapes are people in the A&R (Artist and Repertoire) department (this is the department that signs and works directly with bands), and even they are usually too busy to do this because they go out every night of the week to see groups play live. So, if your aim is to get signed, there's really nothing else to do besides practicing, playing and working on your live performance. Also, watch out for those organizations that run "Get a Deal" ads in music papers and magazines. You know, the ones that promise they'll get your tape listened to by A&R people at big labels—providing you pay them a bunch of money, of course. Yeah, right. Stay

away from anybody who wants you to give them money up front!

So, if making a demo won't magically get you a recording contract, why bother with the time and expense of recording one? And, why did I put "make a demo" in my opening list of "things you have to do to get a deal"? In my opinion, there are several reasons why you should make your own tape:

- 1) To have something to submit to club owners and booking agents so you can actually get out there and start doing some shows. I really want to emphasize that this is the main function of a demo—to get gigs.
- 2) Having a well-packaged tape is a cool thing to sell at shows. It's a way for people to take your music home with them. If someone sees your band, likes what he (or she) heard and decides to spend a few bucks on your tape, then the chances are pretty good that he will play it for a few friends. Hopefully, they'll like it enough to come to your next show in the area.
- 3) Lots of college and local radio stations have "local talent shows" on which they play demos. You can't ask for better exposure than having your songs played on the radio.

Here are a few helpful pointers that will help you get the most mileage out of your demo. First, take the time to make your own insert for the cassette case—it doesn't cost much, and in this business, first impressions are really important. Second, when you write a letter to a club owner or radio station, make sure that you use a typewriter—don't scrawl! Sometimes I see demo tapes and I'm amazed at the haphazard way people just throw them together. Finally, be

sure to put your phone number on the cassette itself, not just on the cover. That way, if club owners want to book your band, they'll know how to get in touch with you right away without having to search for the box the tape came in.

Okay, enough business for today. Let's do some playing!

More Skronk Riffs

LAST MONTH WE talked about notes "rubbing" against each other—a dissonant effect I call "skronking." This time out we're gonna look at a few more skronk riffs from Astro Creep 2000.... The first one, **FIGURE 1**, is the opening to "Grease Paint and Monkey Brains." The skronk factor here comes at the second and fourth beats of each bar, where I hit fretted notes high up the neck on the G and B strings and the open high E string at the same time (with an upstroke of my pick), and then let all three strings ring while I slowly bend the G-string note up to the same pitch of the note on the B string [unison bend—GW Ed.] I do this sort of thing quite a bit in White Zombie.

FIGURE 2 and **FIGURE 3** are both from "Electric Head Pt.2 (The Ecstasy)" [Astro Creep 2000....]. **FIGURE 2** occurs in every other bar of the chorus, and the skronking is caused by the F and E notes on the low E string "rubbing against" the ringing F# note on the D string. **FIGURE 3** is from the breakdown section in the middle of the song and involves the same exact skronk vibe, except this time it's the G and G# notes on the A string ringing against the F# note on the G string.

For a primal skronk lesson, be sure to check out the first, self-titled, Killing Joke album! C-YA next month.●

FIGURE 1

• Tune gtr. down 1 1/2 steps (low to high: C# F# B E G# C#)

$\text{d} = 74$

N.C. (E) bb: bb:

All pitches sound 1 1/2 steps lower than written

FIGURE 2

• Tune gtr. down 1/2 step (low to high: Eb Ab Db Gb Bb Eb)

N.C.

let ring

play 4 times

N.C.

All pitches sound 1/2 step lower than written

FIGURE 3

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WONDERWALL

I don't believe that anybody feels the way I do
I don't believe that anybody feels the way I do

about you now
about you now

1. And all
2. And all

11

Em7 G Dsus4 A7sus4 Em7 G Dsus4 A7sus4

D 1st and 2nd Pre-choruses

the roads we have to walk are winding
the roads that lead you there were winding

And all the lights that lead us there are blin-
And all the lights that light the way are blin-

Cadd9 Dsus4 Em7

Cadd9 Dsus4

15

Gtr. 2 Gtr. 1 and 3 let ring

ding ding There are many things that I would like to say to you but I don't know how
There are many things that I would like to say to you but I don't know how

Em7 Cadd9 Dsus4 G D/F# Em7 G

16

let ring

(2nd time) *To Coda*

E 1st Chorus

Because maybe
I said

A7sus4

Cadd9 Em7

Gtrs 1 and 2
Rhy. Fig. 2

Rhy. Fig. 2A

let ring

Gr. 3

WONDERWALL

You're gonna be the one that saves me

G Em7 Cadd9 Em7 G Em7

end Rhy Fig.2
end Rhy Fig.2A

You're my wonderwall

Cadd9 Em7 G Em7 Cadd9 Em7

D.S. al Coda

G Em7 A7sus4 G

Coda

2nd Chorus

maybe
maybe
maybe (I said maybe)
maybe (I said maybe)

you're gonna be the one that saves me
you're gonna be the one that saves me
you're gonna be the one that saves me (saves me)

Cadd9 Em7 G Em7 Cadd9 Em7

Gts 1 and 2 play Rhy Fig.2 four times

33 Gts 3

WONDERWALL

And after all
And after all
You're gonna be the one that saves me (saves me)

you're my wonderwall
you're my wonderwall
you're gonna be the one that

36 G Em7 Cadd9 Em7 G Em7

I said I said

saves me (saves me)

39 Cadd9 Em7 G Em7 G Em7

Gtr 4

Piano arr for gtr

G Outro

I., 2., 3.

4.

Cadd9 Em7 G Em7 G Em7

Gtr 1 and 2 play Rhy Fig.2

Gtr 3 plays Rhy Fig.2A

Gtr 1, 2 and 3

Gtr 4

Gtr 4

F#m11

A

45

“Gtr 5 (w/o capo)

let ring

* Actual sounding pitches and frets indicated.

"WONDERWALL" (BASSLINE)

WORDS AND MUSIC BY NOEL GALLAGHER

TRANSCRIBED BY DANIEL BEGELMAN

 (play slide on D.S.)

A Intro

B 1st Verse

C 2nd and 3rd Verses

Moderate Rock $\text{d} = 84$

Today...

2. Back beat the word...

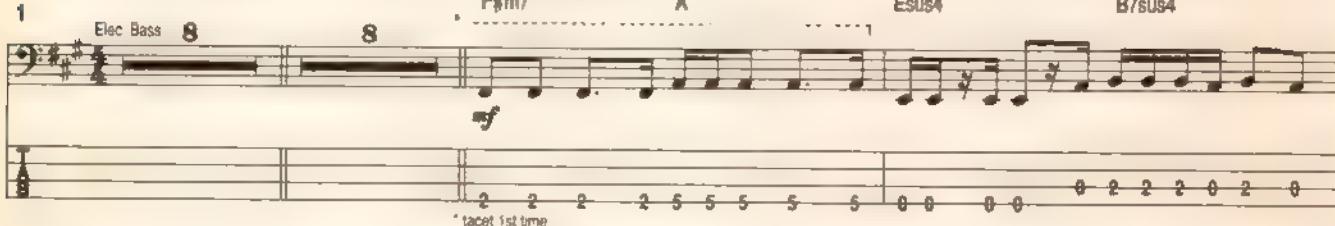
3. Today was gonna...

F#m7

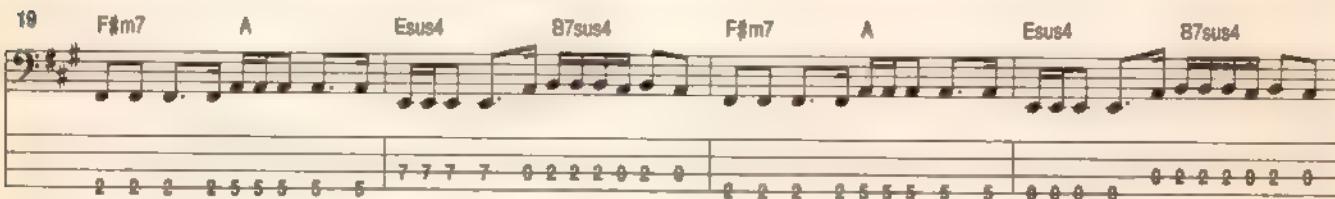
A

Esus4

B7sus4



1 Elec Bass 8 8
2 2 2 2 5 5 5 5 5 5 0 0 0 0 0 0 2 2 2 0 2 0
*tacet 1st time

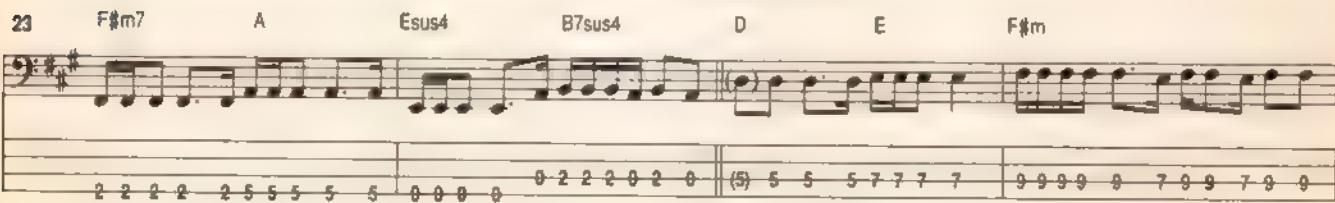


19 F#m7 A Esus4 B7sus4 F#m7 A Esus4 B7sus4
2 2 2 2 5 5 5 5 0 2 2 2 0 2 0 0 2 2 5 5 5 5 0 0 0 0 0 2 2 2 0 2 0

D 1st and 2nd Pre-choruses (see meas. 15 in the guitar trans.)

1. And all the roads...

2. And all the roads...



23 F#m7 A Esus4 B7sus4 D E F#m
2 2 2 2 2 5 5 5 5 0 0 0 0 0 2 2 2 0 2 0 (5) 5 5 5 7 7 7 7 9 9 9 7 9 9 7 9 9



27 D E F#m D E
5 5 5 5 5 5 7 7 7 2 2 2 2 0 2 2 5 5 5 7 7 7

(2nd time) *To Coda* 

Because
I said



30 A E/G# F#m A B7sus4
7 6 4 7 2 2 2 0 2 0 0 2 0 2 2 0 2 0 2 2

From Oasis' Epic recording (*What's The Story*) *Morning Glory*?

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E 1st Chorus (see meas. 23 in the guitar trans.)

maybe,

33 D F#m A F#m D F#m

5 5 5 5 7 9 9 9 7 9 9 0 0 0 0 7 9 9 9 0 7 9 0 5 5 5 5 7 9 9 9 7 9 9 0

D.S.  al Coda 

© Coda

F 2nd Chorus (see page 33 in the site index)

maybe

Goutte

1 2 3

(1st and 2nd time) I said

(-3m, 0.6-0.3)

46

D F#m A F#m D F#m A F#m

(play 3 times)

5 5 5 5 7 9 9 9 7 9 9 0 0 0 0 7 9 9 9 7 9 9 5 5 5 5 7 9 9 9 7 9 9 0 0 0 0 7 9 9 9 7 9 9

4

24

卷之三

(A)

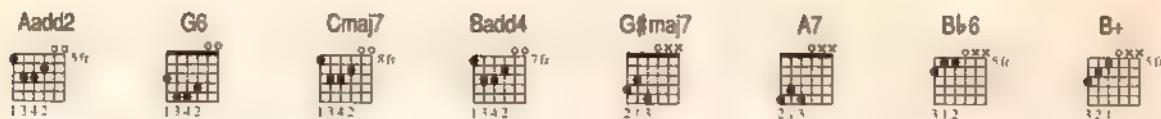
53

1 2

“HEAVEN BESIDE YOU”

LYRICS BY JERRY CANTRELL
MUSIC BY JERRY CANTRELL AND MIKE INEZ

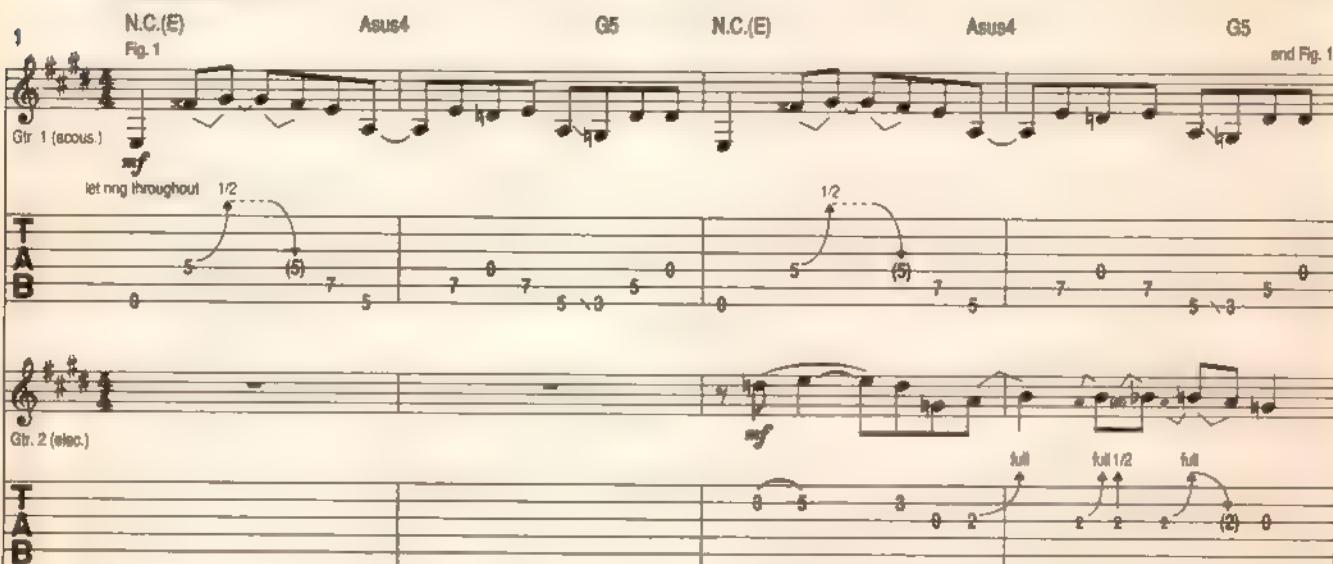
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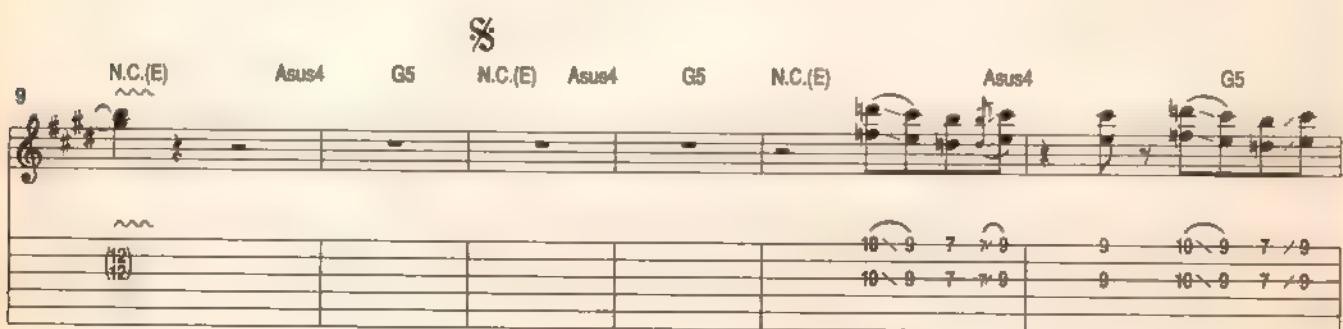
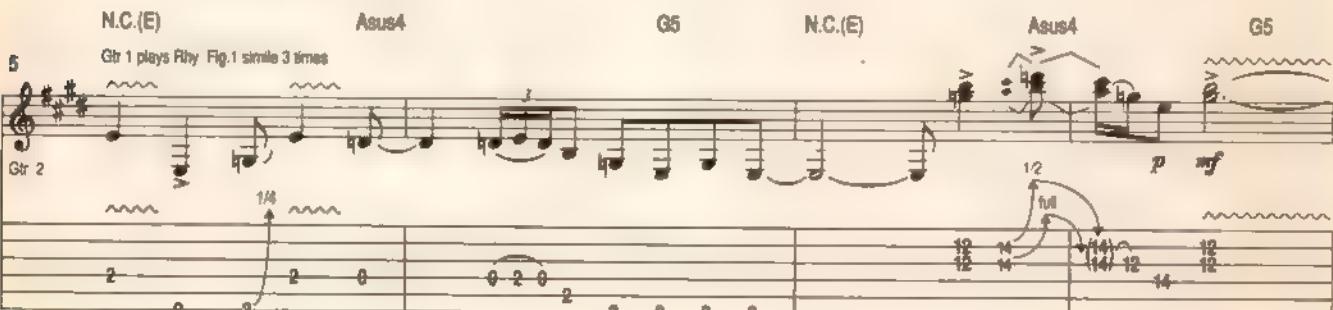
• All gtrs. tune down one half-step (low to high: Eb Ab Db Gb Bb Eb)

A intro

Moderate Rock $J = 108$



* All pitches sound one half-step lower than written.



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B 1st & 2nd Verses

1. Be what you wanna be
2. Do what you wanna do

See what you came to see
Go out and seek your truth

Been what you
When I'm

N.C.(E)

Asus4

G5

Gtr 1 plays Rhy. Fig. 1 simile
N.C.(E) Asus4
Riff A

G5

N.C.(E)

Asus4

G5

wanna be
down and blue

I don't like what I see
Rather be me than you

21 Gtr. 2 plays Riff A twice
N.C.(E)

Asus4

G5

N.C.(E)

Asus4

G

C 1st & 2nd Choruses

Like	the	coldest	winter	chill	Heaven	beside	you	Hell	within
Like	the	coldest	winter	chill	Heaven	beside	you	Hell	within
Like	the	coldest	winter	will	Heaven	beside	you	Hell	within

Add2

G6

Cmaj7

Badd4

(play 3 times)

HEAVEN BESIDE YOU

(1st time) And you think you have it still Heaven Inside you
 (2nd time) And you wish you had it still Heaven Inside you you

Aadd2 G6 Cmaj7 Badd4 D9

29

D 1st & 2nd Bridges

1. So there's problems in your life That's fucked up and I'm not blind

G#maj7 A7 Bb6 B+ and I'm not blind
 Rhy Fig.2

33 Gtr 1

Gtr 2 (dbd) let chords ring throughout

(2nd time) To Coda

I'm just see-through faded super jaded and out of my mind

G#maj7 A7 Bb6 B+ Gtr 3 (dist.) w/ bar

37 Gtr 1 plays Rhy Fig 2

Gtr 2

Gtr 1 & 2

E Interlude

41 Em ~~~~~ G F#+ E5 ~~~~~ G F#+

Gtr 2

1/2 Let (4) ring -----

Gtr 3

1/2 Let (5) ring -----

*P.M. on (5) and (6)

Let ring -----

45 E5 G F#+ E5 G F#+

D.S.  al Coda 

49 Gtr 1 plays Rhy Fig. 1 Em Asus4 G5 N C (E) Asus4 G5

 Codaout of my mind
Gtr. 4 plays Fill 1
B+ Guitar SoloGtrs. 2 & 3 play Fig. E single
E5 G F#+ E5

Fill 1

HEAVEN BESIDE YOU

57 G F#+ E5 G F#+
 Rva

60 E5 G F#+ E5
 let ring full

63 G F#+ E5 G F#+ E5

G 3rd Chorus

Like the coldest winter chill Heaven beside you Hell within

Gtrs. 1 & 2 play Fig C simple

Aadd2

G6

Cmaj7

Badd4

67 G F#+ G6 Cmaj7 Badd4

let ring full

Like the coldest winter chill Heaven beside you Hell within

Like the coldest winter chill Heaven beside you Hell within

72 Aadd2 G6 Cmaj7 Badd4

full

And you know you have it still Heaven inside you

78 Aadd2 G6 Cmaj7 Badd4 D9

full

H 3rd Bridge

3. So there's problems in your life
You're just see-through faded
That's fucked up and out of but you're not blind

80 Gtr 1 plays Rhy Fig.2

Gtr 2
let chords ring throughout

B+
Gtr 4 plays Fill 2 2nd time

I Outro

Gtrs. 2 & 3 play Fig. E smile
E5

84 Gtr 4
let ring throughout

Gtr 1
Gtr 2
Gtr 3
Gtr 4

G F#+ Em Gtr 1
8va.....
10th. (10)
pitch: B
Gtr 2
8va.....
strum strings behind bridge

Fill 2

Gtr 4 PS

T A B
B X 2, 151

"HEAVEN BESIDE YOU" (BASSLINE)

LYRICS BY JERRY CANTRELL
MUSIC BY JERRY CANTRELL AND MIKE INEZ

TRANSCRIBED BY DAVE WHITEHILL

- Tune bass down one half-step (low to high: E♭ A♭ D♭ G♭)

A Intro

Moderate Rock $d = 100$

* All pitches sound one half-step lower than written

1. Be what you..
2. Do what you..

8

B 1st and 2nd Verses (see meas. 17 in the gtr. trans.)

C 1st and 2nd Choruses (see meas. 25 in the pf. trns.)

Like the coldest...

18 G5 Aadd2 G6 Cmaj7 Badd4 Aadd2

(5) 5 3 3 3 5 4 5 7 7

24 G6 Cmaj7 1st time Badd4 Aadd2 G6

5 5 5 3 3 3 3 3 3 2 2 2 2 2 2 5 4 5 7 5 5 5 5 5 5

D 1st and 2nd Bridges (see pages 33 to the left; Index 1)

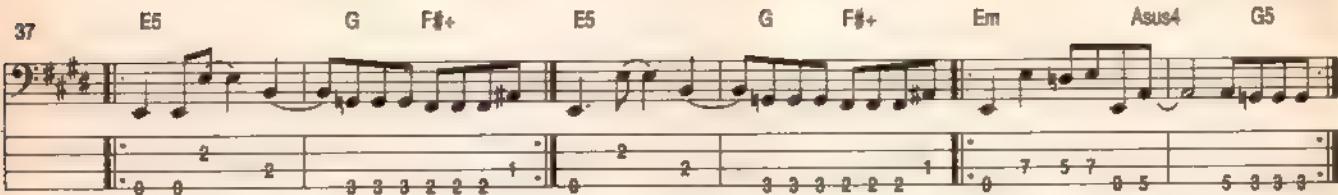
(2nd time To Coda 

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(2nd time) D.S.  al Coda 

37 E5 G F#+ E5 G F#+ Em Asus4 G5


 Coda

out of...

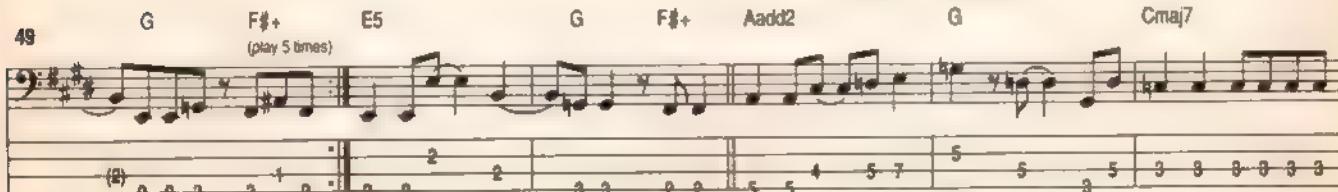
 F Guitar Solo (see meas. 54 in the gr. trans.)

43 B+ E5 G F#+ E5 G F#+ E5


 G 3rd Chorus (see meas. 68 in the gr. trans.)

Like the coldest...

49 G F#+ E5 (play 5 times)



55 Badd4 Aadd2 G6 Cmaj7 Badd4 Aadd2

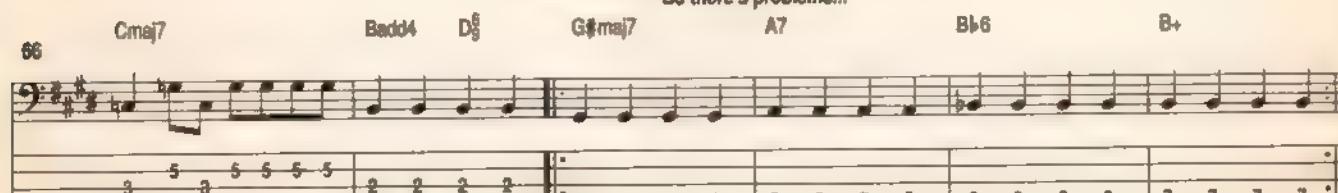


61 G6 Cmaj7 Badd4 Aadd2 G6

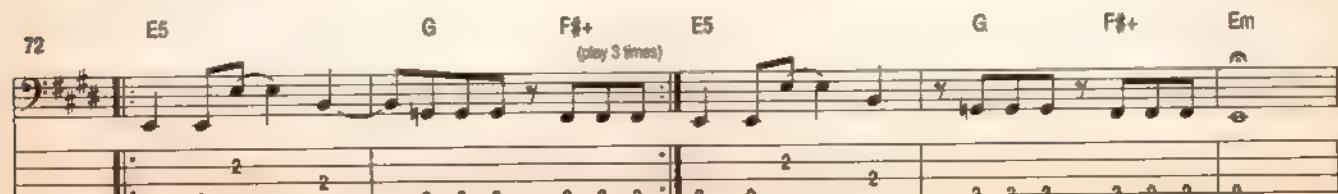

 H 3rd Bridge (see meas. 80 in the gr. trans.)

So there's problems...

66 Cmaj7 Badd4 D9 G#maj7 A7 B16 B+


 I Outro (see meas. 84 in the gr. trans.)

72 E5 G F#+ (play 3 times) E5 G F#+ Em



"CAN'T STOP LOVIN' YOU"

WORDS AND MUSIC BY MICHAEL ANTHONY, SAMMY HAGAR, ALEX VAN HALEN AND EDWARD VAN HALEN

TRANSCRIBED BY PATRICK MABRY



A Intro

Moderate Rock $J = 116$

8

Asus4 A Asus2 A Asus4 A Asus2 A Asus4 A

(band in) w/ harmonizer set one octave above pitch

Gtr. 4 (elec. w/ dist.) TAB

10 10 (10) 9

Rhy Fig. 1

Gtrs 1 2 3 4 TAB

P.M. on ④ ⑤ and ⑥ let ring ----- let ring -----

* Gtr 1: elec. w/ dist. Gtr 2: clean elec. Gtr 3: acoustic

* treat **B** with thumb

From Van Halen's Warner Bros. recording *Balance*

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CAN'T STOP LOVIN' YOU

1. There's a

8

Esus4 E N.C. Asus4 A Asus2 A

B 1st & 2nd Verses

time and place for everything
change your friends your place in life for everyone
You can change your mind We can
We can

11

Asus4 A Asus2 A Asus2 A F#m7#5 F#m7 F#m11 F#m7 F#m11

Gtr. 1, 2 & 3 let ring 1 let ring 1 let ring 1

push with all our might but nothin's gonna come Oh no nothin's
change the things we say And do anytime Oh no but I

15

Dsus2 A/E E Esus4 E N.C. Asus4 A Asus2 A Asus2 A

let ring 1 let ring 1 let ring 1

Fil 4

AH 8/8

Gtr. 4 (w/dist.)

T
A
B

(5)10 (7)12 (7)12 (5)10 (6)11

CAN'T STOP LOVIN' YOU

(2nd time) To Coda I

gonna change
I think you'll find
F#m7#5 F#m7 F#m11 And if I asked you not to try
That when you look inside your heart
F#m7 F#m11 Dsus2 Dmaj9 E
19 Oh could you
Gtr 4 plays Fill 4 N.C.

1st Pre-chorus

let it be I wanna hold you and say We can't
F#m D5 D
Gtr. 1 & 3

Fill 1	Fill 2	Fill 3
Gtr 4 (w/dist.) P.S.	Gtr. 4 (w/dist.) P.S.	Gtr. 5 (clean elec.) pick and fingers let ring
T A B	T A B	T A B

Fill 5	A.H. Bra.....	Fill 6
Gtr 4 (w/dist.)	A.H. 1/2 1/2	Gtr 4 (w/dist.)
T A B	(6)11 (6)11 (6)	T A B

S² D 1st and 3rd Choruses

have to hear me say I can't stop lovin' you And no matter what I say or do You know my
(last time) (Ooh) Ooh Ooh

E Esus4 E Asus4 A Asus2 A F#m7#5 F#m7 F#m11 F#m7 F#m11 F#m7

31

Gtr. 1, 2 and 3

Gtr. 4 plays Fill 1

Gtrs. 2 and 3 play 1st 6 bars of Rhy. Fig. 1

P.S.

(2nd time) To Coda II ⊕²

heart is true oh I can't stop lovin' you

(Ooh) N.C. Asus4 A Asus2 E

D.S. 1 S¹ al Coda I ⊕¹

2. You can

Gtr 5 plays Fill 3

37

Gtr. 2 & 3

Gtr. 5 plays Fill 3

⊕¹ Coda I

Oh baby I'll be there yeah

E Esus4 E B5

Bsus2

C5

Gtr. 4 plays Fill 1

let ring

E 2nd Pre-chorus

Hold on

I'm holdin'

on

Baby just come

C5

Amadd9

Gtrs. 1 & 3

44 Gtr. 4 plays Fill 2 5 times

Gtr. 4 plays Fill 1

Gtr. 4 plays Fill 1

Gtr. 2

CAN'T STOP LOVIN' YOU

on come on come on I just wanna hear you say I can't stop

F5 E

48 Gtr 4 plays Fill 6

Gtr 1 2 & 3

F 2nd Chorus

lovin' you And no matter what you say or do You know my

Asus4 A Asus2 A F#m7#5 F#m7 F#m11 F#m7 F#m11 F#m7

52 Gtrs. 2 & 3 play Rhy. Fig. 1

heart is true oh I can't stop lovin' you Oh so

D Dmaj9 E Asus4 A Asus2 A

56 Gtr 5 plays Fill 7

G Bridge

twisted and tied And all I remember was

Bm N.C. E C#m Asus2

60 Gtrs. 2 & 3

let ring..... let ring..... let ring.....

128

GUITAR WORLD/MAY 1996

how hard we tried
B5

N.C.

Only to surrender
E

Esus4

Gtr. 5 plays Fill 8
Gtr. 4 plays Fill 2

E

64

H Guitar Solo

68

Csus2

Gtr. 5

D5

Gtrs. 2 & 3

let ring.....4

let ring.....4

Gtr. 1

PM

PM

Fill 7

Gtr. 5 (clean)

hold bend.....4

full

1/2

full

Fill 8

Gtr. 4 (beginning of solo)
w/ neck pickup

CAN'T STOP LOVIN' YOU

70 Dadd4 C Dadd4 8va..... C

Gr 5 vol. swells

7 8 7 7 9 19 20 21 15 17

Rhy Fig. 2 (end Rhy Fig. 2)

Gtrs. 2 & 3 let ring throughout

8 4 5 3 3 2 4 5 3

Dadd4 C

Gtrs. 2 and 3 play Rhy Fig. 2 (1 1/2 times)

8va.....

73 Gr 5

(17) 12-17-15-17-15-14 15 14-12-11 12-5-7-5-4-6 4-6-7-12

Dadd4 Asus2 (Gr 4 out)

76 Gr 5

(12) x 12-11 12-14

Gtrs. 2 and 3

Gr 2 P.M.

14 0 5 10 7-9 7-6 7 7-5-4

And when It's over I know how it's

(Ahh) (Ahh) (F#m)

79 NC (A)

Gr 2 let ring..... let ring..... let ring..... let ring.....

5 5

7 6 4 5 6 4 6 7 6 4 5 6 7 6 4

CAN'T STOP LOVIN' YOU

gonna be And true love will never die or not

(Ahh)

(D)

(E)

Asus4

82

let ring..... let ring.....

15 15 15
14 14 14
14 14 14

fade away And I can't stop D.S. II $\frac{2}{3}$ at Coda II \oplus^2

Asus4 A Asus2 A

85

15 14 14 14 14 14 14 14

\oplus^1 Coda II

lovin' you And I know what I got to do Hey Ray what'cha said is true oh I can't stop
(Ooh)

Asus4 A Asus2 A F#m7#5 F#m7 F#m11 F#m7 F#m11 F#m7 D Dmaj9 E

87 Gtrs. 2 & 3 play Rhy. Fig. 1, 1st 6 bars, 2 times

Gr. 1

lovin' you Oh no (Ooh)

ooh)

93

Asus4 A Asus2 A F#m7#5 F#m7 F#m11 F#m7 F#m11 F#m7

Oh I can't stop lovin' you

(Ooh)

Asus4 A

Asus2 A

97

D Dmaj9 E

P.M. Gtrs. 1, 2 & 3

CAN'T STOP LOVIN' YOU

E 2nd Chorus (see meas. 52 in the guitar trans.)

41 D E A

G Bridge (see meas. 60
in the gtr. trans.)

Bm

12 12 12 12 12 10 9 | 2 2 2 2 2 2 2

57

A F#m D E A

1 4 7 7 9 7 7 0 7 12

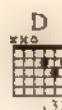
D.S. 5/4 al Coda II

2 Coda II

"LESSICA"

MUSIC BY DICKEY BETTS

TRANSCRIBED BY DAVE WHITEHILL



A Intro

Fast Country Rock $\text{♩} = 186$

1 A5 D/A A D/A A

Rhy Fig.1

Gtr. 1 (acous.) let ring throughout

5 D/A A D/A A

Gtr. 1 plays Rhy Fig. 1

Gtr. 2 (elec.) Gtr. 3 (elec. piano arr.)

10+14 8 10+14

*Elec. piano arr. for gtr. (R. H. side of slashes in TAB)

B Theme

9 A D/A A D/A A

Gtr. 1 plays Rhy Fig. 1 3 1/2 times

Gtr. 2 full full

10 10 (10) 9 10 9 7 6 7 9 10 9 10

Gtr. 3 Rya 17 14 17 14 16 14 14 14 17 14

From The Allman Bros. Band's Polygram recording *Brothers And Sisters*

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Gtr.2 plays Lead Fig.3 3rd and 4th times

13 D/A A D/A A

* third harmony part played by kybd.

(3rd time) To Coda I

17 A D/A A D/A A

Gtr.2 plays Lead Fig.1 2nd and 3rd times

Gtr 3 (kybd) plays Lead Fig.2 2nd and 3rd times

Lead Fig.1

Lead Fig.2

Lead Fig.3

Gtr.2

Rva

Gtr.3

Gtr.2

Fingerings for Lead Fig.1: T 9 (9) 11 9, A 9 10, B 14 (14) 16 14, 16 (15) 17 16.

Fingerings for Lead Fig.2: T 9 10, A 9 10, B 14 (14) 16 14, 16 (15) 17 16.

Fingerings for Lead Fig.3: T (10) 9 10 9, A 10 9, B 14 17 19, 14 14 16, 16.

JESSICA

1.

DA A

Gr 1

21

mf

(10) 9 10 0 7 (7) 6 7 9 7 6 7 6 7 9 11

8va

(16) 17 14 14 14 16 (16) 14 16 14 16 14 14 16 16 17

25

11 10 12 6 10 12 10 12 9 10 9 10

8va

(16) 14 15 14 15 17 12 17 14 14 17 14 16

(17) 14 16 14 16 14 15 14 16 14 16

2.

A DA A

Gr 1

28

mf

(10) 9 10 9 10 9 7 6 7 9 7 4 5

8va

19 17 14 14 16 14 12 14 16 14 16

40

G

4

7 7 9 6 7 9 7

D.S. I *al Coda I* ¹
(2nd time) *To Coda II* ²

\oplus^{\dagger} *Coda I*

48

A D/A A D/A A

9 11 11 9 | 0 10 9 10 | 10 9 10 | 0 7 6 5 | 7 6 7 8 7 8

Rhythm

14 16 14 | 14 14 17 19 17 14 | 14 14 16 14 12 | 14 12 14 16 14 16 | 14 16 14 12

N.C.

D Interlude

Gtr 1 plays Rhy Fig.1 simile 9 times
A D/A

59 (piano enters 4th time)

1/4 1/4 1/4

5 - x 2 2 5 - x 2 (2) 2 5 - x 2

85

65 D/A A (play 7 times) D/A A D/A A

1/4

(2) 2 5 x 2 3 2 5 2

71

Dadd2/A A Dadd2/A A Dadd2 A

Rhy Fig.2 end Rhy Fig.2

E Piano Solo

Gtr 1 plays Rhy Fig.2 32 times

77 64 N.C.

Gtr 3, elec.

F Guitar Solo

D G D G

Rhy Fig. 3 and Rhy Fig. 3

Gtr 1

Gtr 1 plays Fig.3 simile 48 times

156 f

10 12 12 (12) 12 12 10 12 (12) 12 (12)

D G D G

160

12 10 10 10 10 12 10 12 10 12 10 10 12 10

D G D G

164

10 10 10 12 10 12 10 10 10 12 12 10 10 12 12

JESSICA

168 D G D G

full (12) 10 12 10 12 10 12 10 11 12 11 10 12 10 11 12 10 11 12 10 11 9 7 9 7 7 9

172 D G D G

7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9

176

7 7 7 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9

180 D G D G

7 8 8 10 10 10 10 (10) 10 7 10 7 10 7 9 7 9 7 9 7 9 7 9

184 D G D G

8 7 7 8 7 9 7 7 7 9 7 7 9 7 9 7 9 7 9 7 9 7 9 7 9

188 D G D G

8 9 7 9 7 9 9 9 7 9 7 9 9 9 7 9 7 9 8 10 7 10

192

D G D G

(10) 12 12 12 12 10 10 10 10 10 12 10 10 10 10 10 12 12 10 12

full

wavy wavy

Sheet music for guitar, page 196. The music consists of two staves. The top staff is in G major (G major chord) and the bottom staff is in D major (D major chord). The tempo is 196 BPM. The music features a melodic line with various techniques: wavy lines, hammer-ons, pull-offs, and grace notes. Fingerings are indicated below the strings, such as '10' and '12'. A 'full' instruction with an arrow points to a string, likely indicating a full string or a specific technique. The music concludes with a '10' at the end of the staff.

Guitar tablature for a D major chord progression. The top staff shows a D major chord (D, G, B) with a tempo of 200 BPM. The bottom staff shows a G major chord (D, G, B) with a 12th fret on the 6th string. The tab includes a 16th-note pattern and a 12th-fret marker on the 6th string.

214

D G D

full (12) 12 (12) 12 (12) 12 (12) 11 (12) 10 12 10 10 10 10

217

G D G D Riva...

(10) 10 10 12 10 12 10 10 12 14 10 12 10 12 10 10 12 14

229

G D G D

Bra ...

(15) 14 14 15 15 14 14 12 12 14 15 17 17 full full (17)

233

G D G D

Bra ...

full 17 full 17 full 17 (17) 17 15 17 17 15 15 14 14 14 14 15

237

G D G D

Bra ...

12 14 16 12 10 10 12 12 12 10 10 11 11 11 12 10 10 12 11 11

241

G D G G D

Bra ...

1. 2.

10 10 10 X 7 | 10 12 10 10 12 10 11 | 10 12 12 12 11 11 | 12 10 12 10 11 11 | 10 12 10 10 12 11
10 12 10 10 12 11 | 10 12 10 11 12 11 | 10 12 10 11 11 11 | 10 12 10 10 12 11

246

G D G D

Bra ...

10 11 12 10 10 11 10 12 10 11 11 10 11 12 10 10 12 11 11

JESSICA

250 G D G D

254 G D G D G D

G NC Fig. 4

G N.C. D

G N.C. G

D.S. II $\frac{2}{3}$ al Coda II \oplus^2

271

 \oplus^2 Coda II

G Theme Recap

Gtr. 1 plays Rhy. Fig. 1 4 times simile
 Gtr. 3 (kybd.) plays Fig. B simile

275

279

283

287

JESSICA

2. Fretty \downarrow = 155-170

291 G

295 A

300 8va

304 8va

“JESSICA” (BASSLINE)

MUSIC BY DICKEY BETTS

TRANSCRIBED BY DAVE WHITEHILL

A. Intro

Fast Country Rock $\text{d} = 186$

1.2.3.

4.

B Theme (see meas. 9 in the gtr. trans.)

 C Bridge (see meas. 32 in the gr. trans.)

17 G A G
(play 3 times simile)

5 5 5 | 5 5 5 | 7 7 7 | 4 7 5 7 | 7 7 7

B Theme Restatement

Some more: 9. In the air, trees)

(last time on D.S.) *Te Coda*

www.oxfordjournals.org

D/A A
Play Fill 1 4th time

From The Allman Bros. Band's Polygram recording *Brothers And Sisters*

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JESSICA

N.C.

27

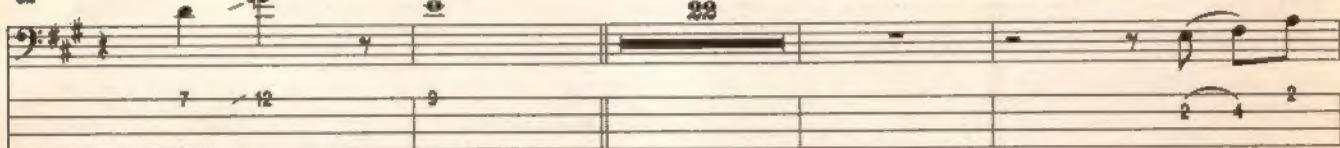


E Interlude (see meas. 59 in the gtr. trans.)

32

A D/A A

22

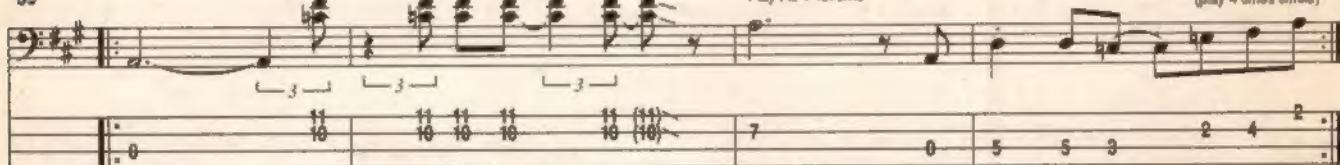


59

D/A A

Play Fill 4 4th time

(play 4 times simile)



63

D/A A

D/A A



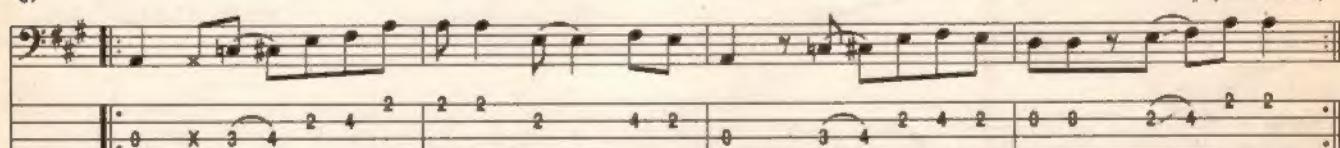
F Piano Solo (see meas. 77 in the gtr. trans.)

67

D/A A

D

(play 16 times simile)



71 N.C.



G Guitar Solo (see meas. 156 in the gtr. trans.)

1, 2, 3, 5, 6, 7.

||4., 8.

72

D

G

G

D



76 G D G D

80 G D G D

84 G D G (play 4 times) D

I. 2. I. 3.

88 G G D G

92 D G D G (play 3 times simile)

86 D G D G

I. 2. 3.

90 D G D G

JESSICA

14. 1., 2., 3. 14.

94 G D G G

98 D G D G (play 4 times simile)

102 D G D G

106 D G D

* Play cue-size notes 2nd time

Slower $\text{♩} = 02$

D.S. $\frac{5}{4}$ al Coda \oplus

111 (play 3 times) N.C.

\oplus Coda

116 A D/A A 1., - 7.

D/A Play Fill 1 4th time A

18. Freely

120 G A